musical
COURIER

MARCH 15, 1953

25 CENTS

NELL RANKIN

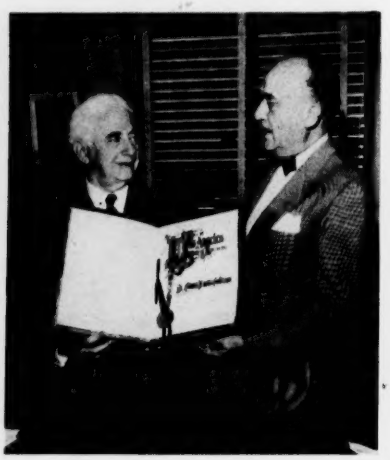
Spring Sets The Tempo

CATFISH ROW . . . Scene of the interrupted crap game from the new production of Porgy and Bess, the George Gershwin-Dubose Heyward musical which captivated London and Continental Europe. William Warfield, seen center with Bess (Leontyne Price behind him), will return to the cast in the New York City production on May 4.

FLORENT SCHMITT, noted French composer, now 82, is honored at a concert of the Pasquier Trio, and Robert and Gaby Casadesus, pianists. He is seen, seated, with them and Mme. Fortin-Jammes, secretary of the Association des Prix de Piano du Conservatoire de Paris. The concert included new works, some Melodies, and a Septuor for Clarinets, played by soloists of the Garde Republicaine Band. Other of his scores were performed by the Pasquier Trio. The Casadesus pair was applauded for their brilliant performance of the Rhapsodies for two pianos.

BETWEEN TWO MUSICAL ENGAGEMENTS, Robert Merrill, Metropolitan Opera baritone, relaxes in Miami. Mr. Merrill sang there in a benefit concert at the Jewish Center, before leaving to fulfill another concert date in Dallas, Tex.

HONORED . . . Dr. Edwin Franko Goldman, L, honored by the City of Los Angeles Bureau of Music "for his inspiration to American music as conductor, composer and educator," receives the citation from J. Arthur Lewis, music coordinator of that city, at Los Angeles City Hall during Dr. Goldman's visit to the West Coast.



BRIGITTE DOLORES, pianist, will be soloist with the City Symphony Orchestra, Franz Bibo conductor, on March 29 at the American Museum of Natural History, playing the Mendelssohn Concerto in G minor.

VICTOR CLARKE sings the roles of Don Jose in Carmen, March 13, and Canio in Pagliacci, March 20, for the Pacific Coast Opera Company at the San Francisco Memorial Opera House, under the direction of Arturo Casiglia. Mr. Clarke made his operatic debut at the Teatro Lirico in Milan in the title role of Otello.

CLIMACTIC CHORUS . . . The Tulsa (Oklahoma) Opera Company, directed by Ralph Sassano, in the finale from their recent Convention Hall performance of Pixley and Luders' The Prince of Pilsen, starring Ralph Herbert, baritone. This is the fifth successful season for this versatile, enterprising group.

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"Met" to Restage Faust, Tannhaeuser and Barber

Plans for three new productions next season were announced by Rudolf Bing, general manager, at the first annual meeting of the National Council of the Metropolitan Opera Association, which elected officers on March 2. Speaking before a combined business meeting of the board of directors and the National Council, Mr. Bing said that the works to have new productions will be Faust, Tannhaeuser and The Barber of Seville. Faust will open the season on Monday, Nov. 16, with Nicola Rossi-Lemeni introduced to New York as Mephistopheles, Faust sung by Jussi Bjoerling, Marguerite by Victoria de los Angeles, and Valentin by Robert Merrill. The conductor will be Pierre Monteux. Mr. Bing paid tribute to the work of the new National Council, especially for making possible the new Boheme production this season.

Officers of the National Council elected were John S. Newberry, Jr., Grosse Points Farms, Mich., chairman, and Jackson P. Dick, of Atlanta, Ga., vice-chairman, both to be ex-officio members of the board of directors. Mr. Newberry will serve on the Production Committee and Mr. Dick on the Finance Committee of the board of directors. An executive board, representing various parts of the country, was also chosen for the National Council, including five regional vice-chairmen and six members-at-large. The organization has a total of 119 members and associates from 26 states at present.

Opera Tour Includes 16 Cities

The Metropolitan Opera Association's spring tour will extend over seven weeks and include 16 cities, two of these in Canada. It opens in Cleveland on April 13, two days after the conclusion of the New York season, and will include eight performances in that city. The tour closes with seven performances in Toronto, May 25 to 30, again to be presented in Maple Leaf Gardens, seating more than 11,000, under the auspices of the Rotary Club of that city. The other cities to be visited are, in the following order: Washington, Atlanta, Birmingham, Memphis, Dallas, Houston, Oklahoma City, Des Moines, Minneapolis, Bloomington, Ind.; Lafayette, Ind.; Rochester, N. Y., and Montreal. Before the opening of the tour, Baltimore will have perfromances of La Boheme and Lohengrin on March 24 and 25.

VIENNA MARKING 50th DEATH DATE OF WOLF

VIENNA. — The fiftieth year since the death of Hugo Wolf, famous Austrian composer, which fell on Feb. 22, is being extensively observed. At the beginning of February a special ceremony was held at Graz, capital of Wolf's home province of Styria. The Mozarteum in Salzburg arranged a Wolf program in Vienna on Feb. 13, in which leading members of the State Opera participated. A series of commemorative events is also to be included in the Vienna Festival Weeks (May 30 to June 21).

The Austrian postal authorities are issuing 900,000 commemorative stamps showing a portrait of the composer, the sale of which began on Feb. 18. The composer's opera, Der Corregidor, will be revived during the Vienna Festival and there will be pilgrimages to his house in Perchtoldsdorf. The Musikverein will hold an exhibition in the Brahmssaal of mementos of Schubert and Wolf. For the first time since the war, the City of Vienna is again organizing an International Musical Competition for pianists, violinists and singers this year. All persons under the age of 30 years on June 1, 1953, will be admitted without regard to nationality. Prizes of 100,000 schillings will be awarded.

The contests are under the auspices of the Gesellschaft der Musikfreunde and will take place from June 1 to 12. The jury will consist of experts in music from Austria and other countries, assisted by persons well known in opera, concert, recording and radio circles. The distribution of prizes will take place in the final public concerts and will be preceded by solo, choral and orchestral programs, some of them by notables on the juries.

The competition forms part of the Festival of Vienna, taking place between May 30 and June 21. This will include the fifth International Festival of Music by the Konzerthaus Gesellschaft from June 6 to 21, listing among other works Strauss' Die Frau ohne Schatten, Debussy's Martyre de Saint-Sebastien, Milhaud's Le Pauvre Matelot, Honegger's Le Cri du Monde, Orff's Trionfi, and the Laudes Evangelii, a choreographic miracle play. There will be orchestral, choral and chamber music events, and concerts marking the 125th anniversary of Schubert's death and the 50th of Hugo Wolf's death. Among important features, the State Opera will give Strauss' Die Schweigsame Frau for the first time locally at the Theater an der Wien, and Offenbach's La Belle Helene will be staged at the Volksoper. Mozart's Nozze di Figaro will be sung in the court of Castle Schoenbrunn. A cycle of operas by Mozart, Beethoven, Richard Strauss, Franz Schmidt, Wilhelm Kienzl and Franz Salmhofer is planned.

St. Paul's Choir to Tour Here

St. Paul's Cathedral Choir of London, England, is coming here for its first tour of the U.S. and Canada in October and November, 1953. The choir is composed of 30 boy choristers (or "Children of Paul's") and 8 adult voices, a director of the Cathedral music and an organist. Programs include music by such English composers as Tallis, Byrd, Purcell and Vaughan Williams, as well as works of Handel, Haydn, Mozart and Schubert. Owen J. Roberts, former Chief Justice of the U.S. Supreme Court, heads a citizens' committee that extended an invitation to the choir, which was accepted on behalf of the ensemble by the Very Reverend Walter Robert Matthews, Dean of St. Paul's. The tour was arranged by Columbia Artists Management, and coincides with the building of the Memorial Chapel in St. Paul's to the 28,000 U.S. service men and women stationed in Britain who died during the war.

Concert Internationally Sponsored

The debut concert of a new chamber music ensemble of musicians from theatre, radio and symphony orchestras, who have worked for five years under the direction of Franz Allers, scheduled by the New Friends of Music for Feb. 15 and canceled at the last minute, will take place on April 5 (Easter Sunday) at 5:30 at Town Hall. The American Federation of Musicians, Local 802, and the Music Trust Fund of the Recording Industry have joined forces with two American composer-groups, the Composers-Authors Guild and the American Composers Alliance, and with the Canadian League of Composers, to present the program as originally planned "in the interests of good chamber music." The joint sponsors will underwrite costs.

Artists for Coronation Season

Artists engaged for appearances in the Coronation season at Covent Garden, London, include Ramon Vinay, Ferruccio Tagliavini and Paul Schoeffler, all of the Metropolitan Opera. Mr. Vinay will fly to London on May 31 after the Metropolitan Opera spring tour, Mr. Tagliavini goes directly from engagements at La Scala, Milan, and Mr. Schoeffler from Vienna State Opera performances. All three singers are under the management of Jack Adams.

ON THE COVER

Nell Rankin, mezzo-soprano of the Metropolitan Opera, is the first American artist ever to win the International Competition of Music held in Geneva. Making her debut as Ortrud in Lohengrin in Zurich, Switzerland, Miss Rankin has sung fifteen operatic roles in European theatres. On her debut at La Scala in Milan, the Italian press hailed her as an artist of the highest calibre. Miss Rankin was engaged by the Metropolitan in 1951, where she was introduced as Amneris in Aida. Since her return to America she has toured the U.S. and Canada in concert, and appeared with leading orchestras over the country. The New York Times acclaimed her recent New York recital at Town Hall "an evening of almost flawless tonal beauty." Miss Rankin appears in the feminine lead of Marina in the Metropolitan Opera's new production of Boris Godounoff in Philadelphia, March 17, and at the Metropolitan Opera House, March 21. At the close of the Metropolitan season, Miss Rankin will record Lieder albums for Capitol Records. She leaves for Europe in May, where she sings her first Lieder recital in London Coronation Week, continuing the summer season with engagements on the Continent.

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Seventy-fourth Year
March 15, 1953

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

Canada's Concerts for Youth

By Paul Roussel

A FEW months ago the directors of the Young People's Concerts in New York visited Montreal, and the distinguished group was much impressed with the expert manner in which programs for youth have been organized here. This is, however, not a new phenomenon. For some fifteen years symphonic matinees for young people and children have been a Montreal institution—given once for the French-speaking and then for the English-speaking audience in this bilingual city. They are admirably planned, well organized and attended.

Now there also exists all over the Province of Quebec a musical organization for the young which comprises 22,000 members—a number which may seem somewhat astounding. This organization, Les Jeunesses Musicales, is but another branch of the one founded in Brussels in 1940 during the German invasion, which spread to other countries, and has 150,000 members in France alone. Although there is not yet a branch in existence in the United States, your country has been invited to participate.

Readers of the Musical Courier have learned in previous articles about the organization of this remarkable body, founded by Marcel Cuvelier to maintain a desire for music in the midst of the Belgian occupation, and offering music from Bach to Stravinsky. M. Cuvelier on his recent visit to these shores himself told about the unhoped-for success of the movement in those early years. He did not, in fact, expect such a response. No more did René Nicoly, who founded the first branch outside Belgium —that in France.

Ten countries in all now belong to Les Jeunesses Musicales, organized since the war under the aegis of an International Federation. These include Luxembourg, Holland, Austria, Portugal, Switzerland, Germany and Mexico, besides Belgium, France and Canada. The directors of these regional organizations assemble each year in a congress. The first took place in 1946 in Brussels, with France and 15 representatives from Holland participating. The following year the congress met in Paris, in 1948 in Luxembourg, in 1949 at The Hague, in 1950 in Vienna, in 1951 in Lisbon, and 1952 at Geneva. An international orchestra composed of young musicians of the member countries was heard during the last four of these meetings. A number of young Canadian musicians studying in Europe took part.

A young French-Canadian violinist, Gilles Lefebvre, decided in 1949 to attempt to bring this adventurous new system of music-making and music-appreciation to Canada. Six towns of the Province of Quebec in the first season responded to his appeal—Grand'Mère, Mont-Laurier, Shawinigan, Sherbrooke, St.-Hyacinthe, and Trois-Rivières. M. Lefebvre did not have an easy task, but he nevertheless succeeded in enrolling some 6,000 members during the first year.

I have mentioned these communities because they were the first in Canada to have confidence in an organization of which the late Serge Koussevitzky said at the opening of the eighth Berkshire Festival: "I attribute to the movement of the Jeunesses Musicales the most important role in our epoch of moral decadence, of hostile language, and of contrary sentiments and opinions." The maestro would be very proud of the gigantic proportions which the Jeunesses Musicales have taken in Canada within three years.

The first season the ten towns mentioned heard three artists well known in Quebec—the violinist Noel Brunet, the soprano Marthe Létourneau, and the pianist Gilles Breton.

The second season here saw a growth in the number of cities and a better organizational setup. The pianist Neil Chotem, the Masella Trio and the soprano Louise Roy (winner of the contest, "Nos Futures Etoiles," on the radio, and the "Singing Stars of Tomorrow') were the artists taking part in the tours. Each concert was preceded by a commentary by Mlle. Andrée Desautels, professor of musicology at the University of Montreal, and Emilien Allard, composer and—what is somewhat rare—a well-known carilloneur.

The third year had sixteen towns enlisted, of which each contracted for a minimum of four programs. The artists were the violinist Arthur Leblanc (for whom Darius Milhaud composed his Second Concerto for Violin and Orchestra), the basso Joseph Rouleau, and the mezzo-soprano Réjane Cardinal. For the first time there was an exchange with other countries—this time with France, from which the pianist Pierre Sancan visited us (he was also heard in the U. S. on an exchange basis with the National Music League last year). His interpretation of Schumann's Carnaval remains memorable.

The popularity of the movement was also shown by concerts given outside of the series by Canadian artists—the pianists Carl Duplessis and Ronald Turni, the harpist Dorothy Weldon, and the cellist Lyse Vezina. The same season auditions were begun for young artists who were chosen to play during the following year; these tests were held under the supervision of Wilfrid Pelletier. The Journal des Jeunesses Musicales of Canada was also founded, which served as a program with annotations for the concerts.

In 1951-2 a Music Camp for members of the organization, situated in the National Park of Mount Oxford, was founded. There about sixty campers were admitted for a period of six weeks. Each period of two weeks offered a course in music; the three periods of a fortnight each were tied up in this instruction, so that those who could stay the whole six weeks got an extended series of instruction. The topics considered were: An Initiation to Music, Theoretical Problems, a Course in Chamber Music, Lieder and Opera, Choral and Instrumental Music, also training in Polyphonic Music.

The season 1952-3 has been unusually rich. Nine new centres were added to the 16 already existing, bringing the number to 34, and the membership to some 22,000. Certain cities, because of their size have several sections. Montreal, for example, has four; Shawinigan, two. Each section has its president, secretary, treasurer, publicity director, library of records, and information service. This season the organization is presenting the soprano Marthe Létourneau, the tenor Jean-Paul Jeannotte (one of the best French-Canadian singers of lieder of the present day), the pianist Colombre Pelletier.

As exchange artist with France, the noted cellist Paul Tortelier, was presented in recitals with John Newmark as accompanist. As a consequence of the exchange with other countries, we shall soon have a visit from the Belgian pianist Franz Brouw, and the Canadian violinist Noel Brunet will appear in various European centres of the Jeunesses Musicales in exchange. M. Brunet will play there, among other works, a Sonata for Violin and Piano by Jean Ballerand and a Concerto for Violin and Orchestra by Jean-Papineau Couture, Canadian composers.

THE events of the Jeunesses Musicales include matinees, to accommodate the very young listeners, and evening concerts for the more adult. (Incidentally, nobody can join the group who is more than 30 years old.) The programs vary in accordance with the audiences. Thus, the violinist Leblanc during his tour played works like the Caprices of Paganini for the very young listeners, and the D minor Sonata by Brahms for their elders. The cellist Tortelier gave the various centres three programs from which to choose, in accordance with their audiences. To the eldest group he offered Debussy's Cello Sonata and some of Bach Sonatas for unaccompanied cello, at each of his recitals.

In several communities the young listeners made their first acquaintance with this instrument. M. Tortelier, in addition to being a fine cellist, is a good commentator, and excels in witty talks. His *mots* had his junior listeners shaking with laughter. The young people benefit from association with the better artists, and the latter are charmed by the unspoiled audiences and their refreshing reactions. M. Tortelier could not have been better received in New York than he was in the most remote Jeunesses Musicales centres in Quebec.

It would be enough if the movement accomplished only the introduction of the cello in more than 20 small towns of this province. This in itself would be a remarkable feat. But the total of achievement to date has been much greater. More than 28 artists and young musicians have already made tours in Canada for this group, all programs being introduced by a serious commentary on the music, which also finds a place in the magazine published by the organization.

The goal remains the same—to spread culture. M. Gilles Lefebvre and his assistants have done this in an excellent way, and the movement is beginning to take on gigantic proportions. Of course, the Jeunesses Musicales do not plan to restrict their activities only to the Province of Quebec. The intention is to found centres all over the Dominion, from the Pacific to the Atlantic, from Vancouver to Halifax. In my opinion, there is not the slightest doubt that this will be achieved in years to come.

Paul Roussel is music critic of the newspaper Le Canada, of Montreal.

Original Boris In English Is "Met" Feature

MOUSSORGSKY'S Boris Godounoff was revived by the Metropolitan on March 6, using an English translation and presenting the work for the first time in this house in the original version of the composer, instead of the re-orchestrated one by Rimsky-Korsakoff. The "original Boris" had been presented in Russia and in concert form in this country under Leopold Stokowski's direction but never at the Metropolitan. There the work had been first produced in 1913, under Toscanini, with Didur singing the title role, in Italian. There were several revivals since that time, including the memorable performances with Chaliapin, and the more recent hearings with Ezio Pinza as the Tsar.

Restored to its first estate as the directions of the composer indicated, the opera was orchestrated by Karol Rathaus, following meticulously the Moussorgsky design. There was, in addition, a complete presentation of the initial libretto with a new English translation by John Gutman, a lucid, expressive, clever and singable version.

Mr. Rathaus was able to obtain the 1875 Moussorgsky score of Boris from the Congressional Library in Washington and states that Moussorgsky's ideas and intuitions are herein seen to be "clear, powerful and illuminating." He believes that the lack of practical experience in instrumentation hampered the composer's concepts, which are innately magnificent.

Following along these lines, Rathaus has delivered an orchestration which is true to the typical Moussorgsky style. The original version, if not as luminously scored as Rimsky's, retains the panoply of brass and bells and full-toned ensemble, folksongs and dance tunes in rhythmic variety as well as liturgical idioms. The melodic line, as before, adheres to the modes used in Slavic song, especially the abrupt, descending fourths with absence of passing-notes, with repeated intervals of the second. Again there was use of Eastern color, with the bray of orchestra and the sharp sounding of the horns and trumpets. And throughout, one heard the sombre darkness of the deep strings.

Libretto Has New Scenes

The libretto is founded on historic events. The new version used involved some re-arrangement and several additions. The first scene (omitted from the Rimsky-Korsakoff edition) shows a large gathering of Muscovites, peasants and officials outside a monastery near Moscow. The crowd pleads for Boris, their "Father" to protect and guide them by keeping the Tsar's crown. The populace is finally driven away by the red-garbed police brandishing the knout. This is one of the episodes omitted from the well-known version and ends with the women saying, "What's the use? It's all the same." With dawn comes Scene II, when with bell and song and pageant-like rites, Boris is given the scepter and globe as ruler. The splendor of the music, matched by the deep colors of the Kremlin Square and the bright costumes, rises to a great shout as Boris appears clothed in jeweled white satin robes with the orbed crown upon his head.

RESTORED EPISODE . . . First scene of Act IV in the Metropolitan's new version shows the square before the Cathedral. Tsar Boris (George London) enters with Prince Shuisky (Andrew McKinley). Later he asks the Simpleton (Paul Franke) why he is crying. The latter says that some boys have stolen his last coin and demands that the thieves be killed "in the same way that Boris murdered the Tsarevitch." This causes the monarch to reel, and brings on the following scene of madness and death in the Duma. (It is said that this episode, which appears in the original epic by Pushkin, has never been staged before outside of Russia.)

ROMANTIC INTEREST . . . Blanche Thebom as Marina, and Brian Sullivan as Grigori (the False Dimitri) in the "Met's" new Boris production in English.

In the following scene, a cut in score is reopened and Brother Pimen, the aged monk, relates to Grigori the harrowing tale of the murder of seven-year-old Dimitri, the rightful heir to the throne, twelve years earlier. Pale gleams from a high window and a flickering candle light the monastery cell; the sole brilliance being the huge golden triptych which screens in the dais. Grigori, realizing that he is the same age as the murdered boy, barely 20, is inspired to make a grasp at sovereignty as the False Dimitri.

Next comes the inn scene near the Lithuanian border. Grigori and two mendicant monks, Varlaam and Missail, are questioned by the border police, but Grigori escapes with the aid of the woman innkeeper. This scene includes Varlaam's famous ballad of the siege of Kazan, and the incomparable trio.

Act II, a room in the Tsar's palace in the Kremlin, introduces the son and daughter of Boris; Xenia, still weeping for lost Dimitri, her betrothed (after 12 years!) while her nurse seeks to divert and comfort her with clapping games. Fyodor, the Tsarewitch, has a most touching scene with his father. Boris, left alone, describes in the sombre soliloquy his passion for the good of Russia and his morose grief over the blows of fate. Prince Shuiski, stigmatized as a plotter and directly motivator of the Dimitri murder, "needles" the Tsar, who threatens him with tortures that "would make Ivan (the Terrible) tremble." Then Shuiski, as commanded, tells of the actual slaying and turns the knife of woe in Boris' heart by depicting "the gaping wound," the smile of innocence and contentment on the child's face as he clasped a little toy as if to protect it. Boris in a frenzy drives the malicious prince away and in increasing fear, believes he sees the child, an accusing vision.

In contrast there next comes, in Act III, the gay, lovely music and the glamor of the Castle in Poland, where Marina holds court and where Grigori, now known as Dimitri, has found refuge and support for his claims. Here the lovely Marina, forced by her confessor, Rangoni, a Jesuit, lures Dimitri by pretended love into a violent campaign against Boris. Scenically, this act includes the celebrated Polonaise and love duet. Great portieres between the boudoir-reception room of Marina and the great oval-glass-windowed anteroom are raised to reveal gardens beyond, giving accent to the action, with charming song and dance. The end of Act III shows Marina and Dimitri in an embrace while the black figure of the Confessor looms triumphant in the background.

Scenes of Doom and Death

Act IV depicts the square in the Kremlin as the populace leaves the cathedral. "He was cursed again," they whisper, as Boris appears walking unsteadily, his hand resting on the arm of Shuiski. The climactic point comes when a Simpleton is seen weeping; Boris questions him for the cause of it, and he says his money was stolen by some miscreants and that the Tsar should murder them as he did the child Dimitri. Boris asks him to pray for him as he gives him a kopeck, but he says he can't do that for a murderer. The Tsar then collapses.

The second scene in the Duma portrays the lords in antiphonal vocal argument. Shuiski appears to tell them that Boris has gone mad. The Tsar, fighting off at-

(Continued on page 24)

The WNYC American Music Festival

By P. Glanville-Hicks

THE fourteenth annual American Music Festival of New York's Municipal Radio Station WNYC, which occupies the eleven day period between Lincoln's and Washington's birthdays, maintained this year all the high level and venturesome direction one has come to expect from this annual sound marathon.

Herman Neuman, musical director of the project, deserves special acclaim, for in addition to the usual college and school representation from nearby territories, he has thrown the net wide, drawing in a fine catch of country-wide universities, colleges and musical departments.

The Universities represented were those of Minnesota, Oklahoma, Southern California, Kansas, Boston, Yale, Indiana, Texas, Miami and the University of Long Island. Other important out-of-town programs came from Sarah Lawrence College, the Eastman School and Peabody, from Michigan State College, Cleveland Institute, Chicago Musical College and Oberlin, not to mention the Aspen Institute and many other regional organizations.

The uniting of these rich musical activities throughout the States is a vast problem, and Mr. Neuman's hands-across-the-continent policy sounded a fine fanfare for the cause.

As an extension of this same policy, WNYC plans to include in future seasons more taped programs from abroad, of European orchestras and ensembles in performances of American works. This year one such was included, from the Netherlands, an all-American program in which George Gershwin's Piano Concerto was given. The Dutch idea of this highly American product was at once touching and humorous, and made one realize how much there is in the American idiomatic climate that we take for granted, not realizing it is part of a quite hermetic style of expression. Certain phases of Americana are clearly going to require home-grown interpreters to correctly introduce them to Europe.

The glamour of many first performances has always been one of the outstanding features in the Festival and this year these were not lacking. Some 100 or more "firsts"—either in New York, in the U.S., or initial radio performance—graced the programs. The standard displayed had the usual immense variety and—it seemed to this reviewer—a definite rise in the esthetic level.

It is patently clear that opportunity—abundance of opportunity—will in the end achieve the highest, richest standard. In a pattern of scarcity, where overdemand for opportunity lines up at the bottlenecks, composer and performer alike are apt to grab at openings, whether they have anything good ready or not. But with plenty of chances for a hearing they feel that, if not this week, then next; if not this season, then surely next. The young artists begin to feel secure in this continued availability of a "break," and they write their best, or shop around for the best pieces to prepare and play.

Standard, also, in an operation of this magnitude, is arrived at faster, more surely, and more inclusively by letting the grapevine and public opinion corral the trends than by setting up any kind of screening procedure; and in this Mr. Neuman has ever been adamant, to be proven brilliantly right by his results.

THE three public concerts of the Festival this year, the opening one in Town Hall on Feb. 12, the Band Concert at Carnegie Hall on the 20th, and the final Stokowski concert at the Museum of Modern Art on Feb. 22, all played to packed houses, in spite of the 100% modernity of the fare offered. The diehards who claim modern music has no major following haven't a leg to stand on. If they had shown up at any of these concerts, they'd not have found a chair to sit on, either!

The Town Hall concert opened with the Sonata for Piano and Percussion by your present reviewer, the programming of the work having come about by a chance remark of Mr. Neuman's, that he wanted the Festival to "open with a bang!" This it certainly did—acoustically speaking, at any rate; for the work calls for a pianist of punch and volume (in this case Maxim Schapiro, for whom it was custom built) and four uninhibited percussionists.

Schapiro also played a Suite for Piano of Douglas Moore, a first rate little work for pianist program-planners, for it is at once highly contemporary and highly accessible to a general public.

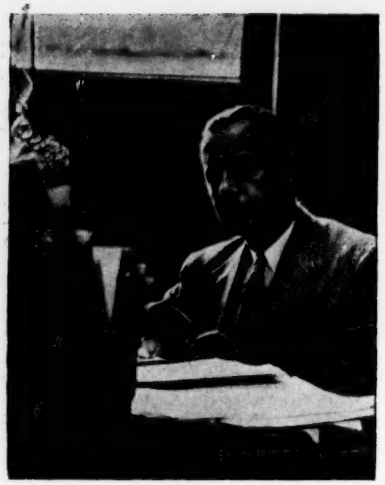
For a more specialized world of music-makers, Arthur Berger's new Duo for Oboe and Clarinet proved a vivid, well written, if austere opus, and for modern romanticists, Benjamin Lee's String Quartet, beautifully played by the rising young Israeli Quartet, is a real winner.

Ivan Langstroth's Sonata for Two Flutes, and Sam Raphling's Concerto for Trombone, Oboe and Strings were more commonplace, though Davis Shuman made hay of the trombone role in the latter.

The Feb. 20 Carnegie Hall Band Concert, featuring the U.S. Army Band from Washington, D. C., directed by Maj. Hugh Curry, demonstrated—as band concerts so often do—that composers for this form of sport are dogged by an *idée fixe* concerning the militant, bombastic mood and esthetic of the genre. Josef Alexander, alone among the composers featured, rose clear of this miasmic viewpoint and wrote in accordance with a personal mood and the acoustic resonances peculiar to the medium. His Processional for Band, here first performed, under the baton of Herman Neuman himself, was thus a distinguished contribution to a stereotyped repertory.

Of the concerts broadcast from schools round about, that offered by the Mannes School was this year—as last—one of the most distinguished; quite apart from the excellent orchestral playing under Carl Bamberger's direction, three fine works, Karol Rathaus' Music for Strings, Marion Bauer's Concerto for Oboe, Clarinet and Strings and Robert Kurka's overwhelmingly vital Song and Dance for Orchestra should be cited.

The Bauer Concerto, easily one of this composer's best works should be heard often, played by all oboists, and recorded, especially as played by oboist Lois Wann. The Rathaus work is tense and compelling music, and a valuable addition to string repertory.



HERMAN NEUMAN, musical director of Station WNYC and of the annual American Music Festival.

THE final concert from the Museum of Modern Art offered esoterica, plain and fancy, orientalia basic and superficial. Many do not feel that such music merits important consideration, but judging from the demands for its scores (most of them controlled by the American Composers Alliance) there are increasing numbers who perceive that the red herrings of the more superficial aspects of the movement may be the smaller fish following the current of a strong tide.

Ives has always been an exotic—a trancendentalist. He belongs spiritually with Thoreau and the Concordians, and his The Unanswered Question, beautifully interpreted by Stokowski, is a masterpiece of mood and craftsmanship, in any place or time.

Henry Brant's Signs and Alarms, which was premiered, is an athletic workout for winds and percussion—amusing, but far more than just a joke, though too long for its substance. Lou Harrison's Canticle No. 3 for Percussion suffers from the same over-extension, though its Balinese-sounding instrumentation of flute with family of gongs (including several automobile brake drums) has great charm; it has, however, less intrinsic musical merit than other of Harrison's works in similar vein.

Your reviewer's Letter from Morocco, premiered next, suffered from its juxtaposition with Harrison's frank use of the external and wearisome trappings of Asian style. The work (from actual letters of Paul Bowles) carefully eschews these trappings, taking from the East only the structural principle of a melody-rhythm or raga-tala form, in place of the harmonic structure basic to most European composition.

Jacob Avshalomov's Avocation for Clarinet and Orchestra closed this concert, and the Festival with some extraordinarily distinguished subject matter that does not quite realize itself in its chosen terms of presentation.

IT is manifestly impossible to report on all the other programs and premieres that occurred in the ten days. One should, however, mention the concert given by the Manhattan School of Music, which included four first performances—Edward Lewis' Trio for violin, piano and cello, played by the Manhattan Trio; songs by Ernest Lubin and David Simon, sung by Vilma Georgiou with Leander dell'Andro at the piano; Ludmila Ulehla's Quartet in E minor; and the Pentatych for orchestra and chorus by Nicholas Flagello, with Hugh Ross conducting the school orchestra and chorus. The string Quartet No. 4 by Johan Franco was broadcast in a concert on Feb. 18, under other auspices.

The New York College of Music gave two programs of contemporary works by twenty-five composers on Feb. 16 and 22 in Carl Fischer Hall. On the first day madrigal and choral groups under Erich Katz and Frederic Kurzweil presented music by Henry Cowell, Douglas Moore, Virgil Thomson, Paul Hindemith, Erich Katz, Anthony Donato, Vincent Persichetti, Philip James, Marion Bauer, Aaron Copland, Donald Tweedy (premiere of his sonata, played by Maurice Eisenberg, cello, and Adele Marcus, piano), Alan Hovhaness (first performance of MS. suite Lalezar, with Felice Takakjian, piano), Arved Kurtz (premiere of Sonata for flute alone, with Paige Brook, flute), Marion Bauer (New York premiere of choral score, Death Spreads its Gentle Wings), Samuel Barber, Charles Griffes, Richard Hageman (songs sung by Anne Roselle). The second event included the first performance of MS. piano sketches by Heinz Hammerman, Walter Piston's trio for piano, violin, cello, performed by Marie Hanley, Yolande Wynn, Uzi Wiesel; songs by Paul Nordoff, John Alden Carpenter, Elinor Warren, Robert Terry, sung by Bettyann Papcun; pieces for piano by Griffes and MacDowell, which Una Hadley, pianist, faculty member, and songs by Aaron Copland and Ernst Bacon sung by Emanuel Martin, bass.

On the evening of the opening day, at Carl Fischer Hall, Helen Boatright, soprano, sang two groups of songs by Lukas Foss, John Edmunds, Douglas Moore, William Bergsma, Norman Dello Joio, Isadore Freed and John Duke. The Kohn String Quartet performed Peter Mennin's Second Quartet. Bernard Wagenaar's Sonatina and Anis Fuleihan's Rhapsody were played by Seymour Benstock, cellist, with Mr. Wagenaar and Jerome Winter as the respective pianists.

Statistics aside—and with due reservations for the particular scores selected for the programs of any one season—this festival provides something of the facilities offered by those vast assemblages of paintings and other art which used to be shown in New York with no narrow standards of selection by any jury. Out of this great annual exhibit, though much will necessarily be ephemeral, there will emerge some works important to listeners in future years.

Prokofieff among Notables Lost to Music

SERGE PROKOFIEFF, 62, noted Russian composer, died of the effects of a cerebral hemorrhage on March 4, according to a Moscow dispatch. He had been ill during the last few years, but had continued to produce new scores, including a Seventh Symphony, premiered in 1950 in Russia. The body lay in state in the clubrooms of the Composers' Hall, where many musicians and others paid their respects, and was buried in the cemetery of the New Maiden Monastery, an honorary resting place reserved for notables, including Scriabin and Chekoff.

Prokofieff was born in Sontzovka, Russia, April 23, 1891, his father being the overseer of a large estate. He began his study at 10 with Taneieff, later also with Gliere. At 13 he had written a little opera. On the advice of Glazounoff, he studied at the St. Petersburg Conservatory with Liadoff, Rimsky-Korsakoff and the elder Tcherepnin, and won the Rubinstein Prize there. While a student he composed two operas, six sonatas and many piano pieces, all of which remained unpublished. His debut as a composer was made at 18 when the Petersburg Society for Contemporary Music gave a concert of his works. He early published a Sinfonietta, several symphonic poems, and his first and second Piano Concertos.

After his graduation he left Russia in 1918 for a number of years, retaining a Russian passport, however. He went to London, where Diaghileff commissioned a ballet, but as this was not produced, he published it as the Scythian Suite. His Classical Symphony, which has attained wide popularity, was also written early in his career. In 1916 he produced an opera, The Gambler, after Dostoievsky. Prokofieff came to the United States by way of Japan shortly before the Armistice of the First World War. In Chicago he conducted the premiere of his opera, The Love for the Three Oranges, sung in French; this work was also done by the New York City Opera Company. In these years the composer played as piano soloist in his first two Concertos with various American orchestras and gave joint recitals with his wife, Lina Llubera, soprano. Beginning in 1922, he made his home in Paris for more than a decade, writing for Diaghileff the ballets Chout (also done in New York at the Neighborhood Playhouse), Le Pas d'Acier, L'Enfant Prodigue. Another, Sur le Borysthene, was produced in 1932. This Paris period extended until 1934, during which he wrote his Second, Third and Fourth Symphonies and his Fourth and Fifth Piano Concertos.

After 1934 he settled again in Moscow, and for a time continued his appearance in other European countries. In 1936 he wrote his popular Peter and the Wolf, recitation to a descriptive orchestral score, which has also been performed in the U. S. as a ballet. Another early opera was The Flaming Angel, not produced until later in Europe. Perhaps his most popular recent stage work was the ballet Romeo and Juliet, premiered in Moscow in 1936, the orchestral suite from this work having frequent hearing here. Prokofieff was also a successful writer of film music, including the light and satiric Lt. Kijé, and that for Eisenstein's Alexander Nevsky, and for various stage productions, such as Eugene Onegin and Boris Godounoff. His two Violin Concertos were regarded as opening new possibilities in this form and have been popular with virtuosi. Among his other much-played works of the later period

PROKOFIEFF on his last visit to New York in 1938.

are the Fifth Symphony, which has become a favorite in the modern repertoire, and to lesser extent the Sixth.

With other leading Soviet composers he was officially criticized in 1948 for writing music that was "not assimilable by healthy tastes," but won the Stalin Prize in 1951 for his children's suite Winter Holiday and an oratorio On Guard for Peace. His extensive production also includes many chamber works, piano sonatas and other scores for this instrument including Sarcasms and Visions Fugitives, Sonatinas, Pensées, Musiques d'Enfants, and the like. His vocal compositions include the chorus, Sept, Ils Sont Sept, performed in the U. S. by the Boston Symphony, and many interesting songs.

Other works by Prokofieff were the opera War and Peace, after Tolstoy; the comic opera The Duenna (produced in New York by the Lemonade Opera in 1948) and the ballet Cinderella, also performed here. His later visits to this country occurred in 1932 and 1938; a subsequent visit announced for 1940 was cancelled.

PAUL BECHERT, 64, musical manager, died in his New York apartment of a heart ailment on March 2. Mr. Bechert was born in Czechoslovakia and first came to New York in 1907. After being associated with G. Schirmer, Inc., music publishers, he returned to Vienna in 1913. In 1925 he formed his own management firm, Ithma, there. He also served from 1926 to 1932 as Central European correspondent for the Musical Courier and the Christian Science Monitor. He introduced Nathan Milstein and Alexander Brailowsky to the Viennese public, and continued to manage these two artists after his return to the U. S. in 1932. At the time of his death he was manager and personal representative of the conductors Eugene Ormandy and William Steinberg, the cellist Edmund Kurtz and pianist Ania Dorfman. He had worked in cooperation with the National Concert and Artists Corporation for 15 years. Surviving is a sister, Mrs. Anne Brand.

ARTHUR M. SEE, 63, executive director of the Civic Music Association of Rochester, N. Y., died in that city on March 4. He had suffered from a heart ailment, but presided that day at a meeting of the Association, which he founded with the late George Eastman, noted music patron, in 1929. He had been manager of the Rochester Philharmonic and Civic Orchestras since 1929, and after 1933 also served as financial secretary of the Eastman School of Music. Mr. See began his music career in Rochester as a piano teacher at the old Institute of Music and in 1918 launched his activity as a music manager, in which capacity he had brought many eminent artists to the city. Mr. See is survived by his widow, the former Genevieve Kraemer, and by several nieces and nephews.

Nation's Teachers Hear Pleas to Keep Our Music Traditions Strong

By Louis John Johnen

CINCINNATI.—Between the opening piano recital of Eunice Norton, who played three Beethoven Sonatas with fiery temperament at the first general session of the 77th annual convention of the Music Teachers National Convention, Feb. 19, and the Hour of Organ and Choral Music so ably presented by Wayne Fisher, Parvin Titus and the Choirs of Christ Church late on Sunday afternoon, Feb. 22, Cincinnati had a spate of music such as is rarely heard in so short a time in even the country's largest music centers. The coordinated concerts and sessions of the MTNA, the American Matthay Association, the Music Library Association and the American String Teachers Association offered a variety and quantity of intellectual and esthetic stimuli. It was patently impossible for one reviewer to attend all of the events. Consequently, a report of this most successful convention must be limited to no more than a panoramic view.

In actual numbers, the Cincinnati MTNA convention was not the largest in the organization's history. Local newspaper reports place the number of registrants at 1,500. Less than a thousand were on hand for most events, although visitors to occasional sessions swelled the total considerably. Intense interest and enthusiasm were constantly in evidence, from the greetings by Mayor Carl W. Rich and the message of MTNA's President, Dr. John Crowder, to the inspiring address of Dr. H. W. Heinsheimer at the climaxing banquet on Saturday night.

Making Music Culture Vital

In his talk, Dr. Crowder asked music educators to continue developing "music literacy for the masses without accepting the lowest common denominator as our ideal." Expressing satisfaction with the great number of Americans now participating in some degree in cultural pursuits, he asked that music teachers constantly strive to develop greatness. Science—the phonograph, radio and television—has made fine music available to everyone, but these very developments, along with the expansion of organized concerts, are tending to make music a "spectator sport," Dean Crowder said. He pointed out that, on the debit side, science has made poor music available in tremendous quantity.

In the history of the association, Dean Crowder said, "one of the most significant developments has been the growth of public school music. Educationally, it has increased immeasurably the musical literacy of our people. Socially, it has been a profound influence upon our cultural life."

Dr. Heinsheimer, in his perceptive and often humorously couched after-dinner speech, stressed the differences in pattern between the European and American musical scene. Citing the city of Frankfurt, Germany, as an example of government subsidy of music with support of its opera house by $400,000 a year, and the lack of commercial radio in Europe, the noted author praised the American system of free enterprise. Although the tradition of 300 years cannot be duplicated here, America's artistic youth is strong and vigorous, he observed.

NEW PRESIDENT OF MTNA . . . Dr. Barrett Stout was elected to a two years' term under the new biennial plan adopted by the Association at its Cincinnati convention. He is the Dean of the School of Music at Louisiana State University, Baton Rouge.

Most of America's musical advances have been made during the last 35 years, Dr. Heinsheimer said. The Cincinnati Symphony Orchestra, the fifth oldest in the country, was founded in 1895; there were nine symphony orchestras in this country at the end of World War I—and now there are more than 150, many of them able to stand comparison with the finest in Europe. Organized concert plans, which permit concert series for more than 1,500 communities in the United States and Canada—a development of the last 30 years—are also typical of American spirit and endeavor. In his discussion of the American composer's improved position and the increasing quantities of his recorded works, the speaker disclosed the surprising fact that Europe pays more for American compositions to ASCAP that do American orchestras.

In recognizing the tremendous growth of school orchestras and bands, and the multiplication of schools of music in our colleges, Dr. Heinsheimer emphasized that "next to religion, music is the most important spiritual influence in our lives." Schools, as they develop a taste for operatic performances, serve the same purpose as does the government subsidy in Europe. The applause which followed his address, as he held up the highest hopes for continued advance of American music in the future and prophesied that we are on the threshold of the greatest and most democratic flowering of music in the history of the world, was as enthusiastic as it was sincere.

Stout Elected New President

It was at the banquet that announcement was made of the election of Dr. Barrett Stout, director of the Louisiana State University School of Music, Baton Rouge, as the MTNA's new president. Goldie R. Taylor, Cincinnati piano teacher and former head of the Ohio Music Teachers Association, who was chairman of the local convention committee, was elected to the MTNA executive committee.

Other officers elected were Karl Kuersteiner, Florida State University, Tallahassee, first vice-president; Duane Haskell, Chicago Musical College, second vice-president; Mrs. Virginia France, Dallas, Tex., third vice-president; John Lowell, University of Michigan School of Music, Ann Arbor, recording secretary; and Leland Coon, University of Wisconsin, Madison, treasurer. Theodore Finney, University of Pittsburgh, was appointed archivist.

Members of the executive committee include Luther Richman, University of Montana, Missoula; Roy Underwood, Michigan State College, East Lansing; Raymond Kendall, University of Southern California, Los Angeles; Caroline Irons, San Francisco; Harold Spivacke, chief of the music division, Library of Congress, Washington; Helen Macelaney, president of the Washington MTA, and Storm Bull, University of Colorado, Boulder.

Future Conventions Biennial

It was decided by the executive committee that future conventions of the MTNA should be held at biennial intervals, with the next one taking place in St. Louis, Feb. 13-16, 1955. Two new divisional groups were also formed at the Cincinnati convention. The West-Central division, including Missouri, Iowa, Kansas and Nebraska will be headed by Richard Kauffmann, St. Louis Institute of Music, and will hold its next convention in Omaha in 1954. LaVahn Maesch, Lawrence College Conservatory, Appleton, Wis., will be president of the East-Central division, which includes Illinois, Minnesota, Ohio, Wisconsin and Michigan. Its convention will be in Detroit some time in 1954.

Musical Events Outstanding

There were many outstanding recitals and concerts of larger organizations during the Cincinnati convention, which presented performers and ensembles noted for their excellence. Chief among these were Lillian Fuchs and Joseph Fuchs, whose joint viola-violin recital attracted a large attendance of enthusiastic listen-

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ers. Particularly attractive were the Three Madrigals for violin and viola of Bohuslav Martinu.

On Friday afternoon, convention delegates formed a large part of the audience that enjoyed the singing of Jennie Tourel, whose appearance with the Cincinnati Symphony Orchestra, under the direction of Thor Johnson, confirmed previous impressions of her high rank among singers of the day.

Johana Harris was heard in the world premiere of Roy Harris's Sonata No. 2 for Piano, written for the occasion. She was also admired in Mr. Harris's Toccata, which she played for the Sigma Alpha Iota luncheon, at which time the premiere of Howard Hanson's O Lord, Our Lord, How Excellent Is Thy Name was given by the combined choral groups of the Cincinnati Conservatory and College of Music.

Soulima Stravinsky was the accomplished pianist for the University of Illinois Symphony Orchestra, Bernard Goodman, conductor, in the Aubade by Poulenc.

The Berkshire String Quartet, from Indiana University, appeared to excellent advantage in a concert of American music which listed works by John Verrall, Arthur Berger and Halsey Stevens. At the same session, the American idea was further carried out by Ohio Wesleyan's A Cappella Choir, under the direction of Rexford Keller, and the stunning Cincinnati Conservatory Brass Choir, conducted by Ernest N. Glover.

Operatic and Other Programs

Among the unusual presentations was the performance after the banquet of the macabre operatic thriller, The Monkey's Paw, by members of the Cincinnati Music Drama Guild. Libretto and music of this chamber-length opera are by the talented young composer Charles Hamm, a member of the Cincinnati Conservatory of Music faculty. Both the Conservatory and its colleague, the Cincinnati College of Music, cooperated in a joint program in which their respective orchestras, choruses and members of the operatic departments took prominent parts. Portions from Le Coq D'Or by Rimsky-Korsakoff were the College of Music's contribution, in addition to an excellent reading of the "Emperor" Piano Concerto of Beethoven (first movement), by Frederick Gahr, and the Conservatory forces joined in excerpts from Cavalleria Rusticana by Mascagni.

Oberlin College was represented on the MTNA program by a joint recital in the American Music session of Thursday by Emil Dannenberg, pianist; Lois Fisher, mezzo-contralto, and Ed Mattos, accompanist, and at the Friday session by Dorothea and Vincent Persichetti, who performed the latter's Concerto for Piano, Four Hands.

Howard B. Waltz, of the University of Colorado, and Mrs. Ramona Kuemmich gave a musical interlude during the Senior Piano Sectional meeting of the neglected art of playing piano duets, in a program devoted to original compositions in this form.

Cincinnati pianists representing the National Federation of Music Clubs and the Ohio MTA were Frances Loftus and Roberta Holton Sudhoff, who played Fauré's Dolly, and Emil Beyer in original compositions.

In the list of pianists should also be mentioned the illuminating reading of the Ravel Concerto by Dr. William S. Newman, University of North Carolina, and the rendition of David Ahlstrom's original Sonatine by Ellsworth Snyder, both of whom took part in the session on Student Membership.

In the vocal ensemble groups high ratings were scored by the Defiance College Choir, George G. Arkebauer, conductor, and the Walnut Hills High School A Cappella Choir (Cincinnati), Nell Custer Murphy, conductor.

Independent conventions, as well as joint sessions, were held during these four days by the American String Teachers Association, the American Matthay Association and the Music Library Association. To give even a partial list of the many valuable papers presented at the simultaneous meetings, and of the many participants, is impossible for space reasons. An enumeration of the concerts alone must suffice. Among these were the viola-piano recital of Robert and Lydia Courte, the violin recital of 12-year-old Linda Sharon, the concert by the Central Kentucky Youth Symphony, of the University of Kentucky (Marvin Rabin, conductor); the String Ensemble from the University of Illinois, and the piano recitals by Rose Raymond, New York City, and Elvin Schmitt, of Drake University, Des Moines.

WHO'S WHO in CONCERT PROMOTION

MRS. JOHN A. MATHEWS, chairman of the Elmira (N.Y.) Community Concert Association, sponsored by Thursday Morning Musicales. This association was formed 18 years ago, when Mrs. Mathews was president of the Thursday Morning Musicales; she became chairman of the associated organization, with Mrs. Robert P. McDowell co-chairman, and they have continued in these offices since. Membership of this Community Concert unit is limited only by the seating capacity of the city's largest theater, The Elmira—2,200. Membership enrollment is held each year but personal solicitation has not been necessary since their third year. Four attractions are presented each season—this year, Cincinnati Symphony, Ballet Russe, David and Maria Lloyd, tenor and violin, and Robert Shaw Chorale. Mrs. Mathews especially likes symphonic music, opera and choral ecclesiastical works, in general, does not care for modern music; also entertains negative feelings toward concert-goers who arrive late or depart early. She lists as hobbies, "music promotion for the community, gardening and grandchildren."

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Eastman School of Music, Rochester, New York

Monteux Returns to London; Orpheus Restaged; Ballet Series

By Arthur Notcutt

LONDON. — Pierre Monteux returned to London and made his public reappearance with the B.B.C. Symphony Orchestra at the Royal Festival Hall. He had paid a fleeting visit to our city last June, when he directed this orchestra in a studio broadcast. His poise and quietness of method on the podium, combined with his fine craftsmanship, made a profound impression.

At this latest concert the Mozart "Prague" Symphony lacked sparkle but in the French items he was completely on home ground. Milhaud's Symphonic Suite No. 2 from Protée was played in scintillating fashion. In Ravel's Shéhérazade, the solo was sung by Suzanne Danco with exquisite artistry and the orchestral playing was of transparent clarity.

The concert closed with the Elgar Variations, a pleasing compliment to our great English composer. Monteux interpreted the work with a keen understanding of its beauty and secured a performance of exceptionally high quality.

At the previous B.B.C. Concert of the fortnightly series, Sargent conducted the Sibelius Symphonies Nos. 3 and 5, the latter especially being a polished performance. The item of particular interest was Alban Berg's Violin Concerto, infrequently heard here, probably owing to the especial approach and understanding essential on the part of the soloist. André Gertler, a Hungarian by birth, who settled some years ago in Brussels, possesses the fluent lyrical style and superfine finish this music requires.

Orpheus at Covent Garden

Gluck's Orpheus was revived at Covent Garden, where it has not been played for many years, though it was given at Glyndebourne soon after the war. This was an entirely new production, under the direction of Frederick Ashton, who not only was responsible for the opera, but also the ballet, in which the Sadler's Wells Ballet co-operated. The *décor* designed by the late Sophie Fedorovitch did not meet with unanimous approval, though in many ways it was imaginative and original. The huge lyre in the background of the opening scene and the three harps in that of the Elysian Fields were unfortunate details, but the steps leading up to the back were decidedly effective.

Kathleen Ferrier, heard at Covent Garden for the first time with this company, was the Orpheus. In makeup and characterization she was a model of classic dignity. Her voice is ideal for the music, and she sang with impeccable artistry and a beauty that made a deep impression. The small roles of Amor and Eurydice were charmingly done by two young artists of the company, Adele Leigh and Veronica Dunne, respectively; the latter made a nervous start but recovered her confidence as the act proceeded. The ballet—if perhaps not one of Ashton's happiest inspirations—had an architectural design and co-ordinated style. The new young ballerina Beriosova's dance (with a dove on her wrist) was persuasive and eloquent in its restful beauty. With Barbirolli conducting, the orchestral playing was on a high level.

Fischer Conducts and Plays

Edwin Fischer was the soloist in an all-Beethoven concert sponsored by the Philharmonic Society with the orchestra of that name. This distinguished Swiss musician dispensed with a conductor and directed the orchestra from his seat at the piano bench. This method can be satisfactory only when, as in this case, soloist and orchestra are of the highest standard. The items were the First and Fourth Concertos and the Triple Concerto, in which the soloist was joined by Manoug Parikian, violin, and Raymond Clark, cello.

Constance Shacklock was the first member of the resident Covent Garden Company to give a recital at the Opera House. In her choice of songs in Italian, German, French, English and operatic arias, she set herself a task from which she emerged with distinction. Her voice is a lyric mezzo with a warm, sensitive quality and she sang the early Italian group with expressive imagination, especially the touching Lasciatemi Morire from Monteverdi's Ariane. With the exception of Schubert's An die Musik, she was not as successful in the German group. However, as a whole, Miss Shacklock was in excellent voice and sympathetically accompanied by her husband, Eric Mitchell, of the Covent Garden musical staff.

The Vienna Boys' Choir is visiting England and has been heard in concerts at the Albert Hall and elsewhere. Included in the programs were some examples of religious music such as Canite Tuba by Gallus, the Stabat Mater by Pergolesi and Ave Verum of Mozart, which these twenty-odd boys sang with exquisite tone and purity of expression.

Shearer Returns

The Sadler's Wells Ballet Company have commenced a nine weeks season at Covent Garden, and Moira Shearer has made her reappearance with the company as a guest artist after an absence of eighteen months. She danced on the first evening in the short ballet, Symphonic Variations to the Franck work of that name, and a few nights later appeared in the taxing role of Giselle, previously danced in London by Markova, Fonteyn and others. She had a triumphant success, especially in the first act, and proved beyond doubt that she is not only as fine a ballerina as before, but may develop an even greater artistry. Others in the cast included Alexis Rassine as Albrecht and Mary Drage as Myrtha, Queen of the Wilis. Scenery and costumes by James Bailey were extremely effective, and the corps de ballet was at full strength. Giselle was followed in delightful contrast by one of the company's newest ballets, Bonne-Bouche, described as "a cautionary tale" with music by Arthur Oldham, scenery and costumes by Osbert Lancaster. The choreography and scenario are by John Cranko, and Robert Irving conducted.

CONSTANCE SHACKLOCK, heard in Covent Garden recital.

Foreign Guest Conductors

A recent concert by the L.P.O. was under the direction of Eduard van Beinum from Amsterdam, who introduced, as the main feature in his program, Bruckner's Fifth Symphony. This composer's music has never been popular in England. It is true that the enthusiasm at the end of the concert compensated in some measure for the audience's lack of numbers. The Fifth contains much music of magnificent quality, but the endless repetitions become wearisome. Van Beinum understands his Bruckner and obtained an imposing interpretation.

The Royal Philharmonic Society invited Hans Schmidt-Isserstedt, who made a most favorable impression on his previous appearances here, to take charge of the fifth concert of their 141st season. He opened with the Mozart Symphony No. 39, in E flat major; much of the playing was heavy and, though interpreted with precision, lacked delicacy and sensitivity. He followed this with Hindemith's suite Nobilissima Visione, undoubtedly one of his greatest works. The conductor secured a powerful and brilliant performance by the R.P.O.

Tippett's Oratorio Revived

The music of Michael Tippett is at length obtaining the recognition it deserves. During the war he wrote an oratorio, A Child of Our Time, for which he also arranged the words. It dealt with racial persecution in Central Europe and when first performed in 1944 created much discussion in musical circles. Some of the music is declamatory, and the composer introduces five Negro spirituals, fluently scored for voices and orchestra. The oratorio was revived the other evening with every sign of success. Tippett has since written, among other works, chamber music, a symphony and string concerto, but for several years has been absorbed in an opera, The Mid-

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summer Marriage, now complete but as yet unperformed. A set of Ritual Dances from the opera was broadcast in the B.B.C. Third Programme, and it is hoped that the work as a whole will be staged in the near future.

Continuing their winter series of Symphony Concerts, the B.B.C. Orchestra and Choral Society gave a performance of Berlioz's Damnation of Faust at the Royal Festival Hall in an English translation by Paul England. This work has not been heard on the stage here for many years. Soloists in the concert were Joan Hammond, Richard Lewis and the Polish bass Novakowski. The conductor was Sir Malcolm Sargent—always at his best in a choral concert.

Plans for the Coronation music season are well in hand. There will be opera and ballet at Covent Garden and Sadler's Wells, a special series of eight orchestral concerts at the Festival Hall in which the leading London orchestras will participate, also four Cantelli concerts at the Albert Hall with the Philharmonic Orchestra. As previously announced, Glyndebourne is to give an extended season, and other activities are pending of which details are not yet announced.

Louis Kaufman in Britain

Louis Kaufman, American violinist, who has been playing in South America and Europe since April, 1952, is in England for a month of engagements. His last concert on the Continent before crossing the Channel was on Feb. 14 in The Hague, when all box office receipts were turned over to the National Fund for Flood Victims. In England, Mr. Kaufman broadcast a Mozart work and the Second Sonata of Quincy Porter, with Frederick Stone, pianist, for the Home Service of the BBC on Feb. 24. On March 8, he gave the world premiere of Anthony Collins' Violin Concerto, with the composer conducting the London Symphony at the Royal Festival Hall. On March 16 and 17, he will play and direct the Goldsborough Orchestra in the 12 concertos of Vivaldi, op. III, "L'Estro Armonico," for the BBC's third programme. The March 16 performance will be presented by the BBC as a public concert in the 12th century Goldsmith's Hall in London, and on the next day it will be played in the regular BBC studios. The scores used are photostats of the original 18th century edition.

Mr. Kaufman will return to America for the summer, holding a master class and playing concerts at the Musical Academy of the West, Santa Barbara, Calif., during July and August.

Unger Tours Abroad

Dr. Heinz Unger has returned to Spain for several concerts, after conducting in England, including four concerts of the Yorkshire Symphony in Leeds, Huddersfield, Hull and Wakefield last month. In Spain he has been asked to repeat Paul Creston's Song of 1942.

At the conclusion of his European engagements, Dr. Unger returns to his home city of Toronto, where the York Concert Society, a new musical organization, has organized a series of four concerts to be given under his direction. The society plans a spring festival in Eaton Auditorium in April and May. The orchestra will be composed of musicians from the Toronto Symphony and CBC orchestra.

Boston Programs Include Rarities

By Jules Wolffers

BOSTON.—Guido Cantelli concluded his stay as guest conductor of the Boston Symphony with brilliant readings of Four Pieces by Frescobaldi, in the Ghedini transcription, the Schumann Fourth, Busoni's delicate, evanescent Berceuse Elegiaque (a Boston "first"), and the Moussorgsky-Ravel Pictures at an Exhibition.

For the next pair of programs (the 17th of the Friday-Saturday series), Charles Munch returned to lead the orchestra through the first complete BSO performance of the Berlioz Romeo and Juliet dramatic symphony. This concert-length work needed more rehearsal time than the busy Bostonians were able to manage, but in the main it was a moving and powerful projection of the gigantic masterpiece. Soloists were Leslie Chabay, tenor; Margaret Roggero, contralto, and Yi-Kwei Sze, bass. The diction and tone of the Harvard Glee Club and Radcliffe Choral Society were beyond reproach.

Two more BSO firsts marked the 18th pair. One of these, the Rabaud arrangement of Fauré's Dolly Suite for piano, was hardly worth the trouble. But Samuel Barber's moving Adagio for Strings earned its right to stay in the active repertory. The sparkling Hindemith Symphonic Metamorphosis on Weber Themes, and the Chausson Symphony completed the list.

In between, the pianist Miklos Schwalb made his Symphony debut with the Beethoven Fourth for a Sunday series audience. As always, the soloist played with distinction, but one would have preferred to hear him in a more objective and assertive work.

Histoire du Soldat Presented

Some interesting events have been chalked up to the credit of local groups and performers. At Jordan Hall, Joseph Zimbler presented the first complete performance in the Hub of Stravinsky's Histoire du Soldat. Arnold Moss was narrator, Jack Bittner and Mitchell Agruss the singers, and Anita Alvarez the dancer. With the exception of Miss Alvarez, the participants were in formal dress. Richard Burgin was the conductor for a splendid performance, and if the results were somewhat disappointing, the fault lies in the music which has not worn as well as some other Stravinsky compositions. Schoenberg's Verklaerte Nacht was the only other work on this sell-out program.

Jordan Hall was also the scene for some fine playing by Paul Cherkassky's Civic Symphony. Copland's Outdoor Overture and the Schumann Fourth was the bill, with Richard Perry turning in a sensitive performance as soloist in the Beethoven Third Piano Concerto. . . . Another worthwhile event was the concert of the enterprising Chorus Pro Musica under Alfred Nash Patterson, giving Bach's Cantata No. 21, and the Beethoven Mass in C. Neither work had been heard here for some 30 years. . . . Amid the historic surroundings of Boston's Old South Meeting House, the soprano, Rhodora Buckle Smith, sang American and Irish songs accompanied by John Moriarty. Two arrangements and the song Spring Awakens were by her husband, Warren Storey Smith, dean of Boston music critics. . . . Perhaps the finest series of the season was the group of three recitals given by Roland Hayes at Jordan Hall. The noted tenor covered himself with artistic glory, with the final event devoted to early English and Italian examples, together with latter-day songs and folk material. Reginald Boardman provided fine pianistic framework for all the programs.

Visiting Artists Heard

Among the visitors, Roberta Peters gave a stunning program for the Morning Musicales Series at the Hotel Statler. The concerts, which benefit the Boston School of Occupational Therapy, continue next season with Irmgard Seefried, Gina Bachauer, Robert Rounseville, Victoria de los Angeles, Tossy Spivakovsky and Jerome Hines. . . . There has been a spurt of activity in the string world, with two recitals devoted to contemporary violin-piano sonatas. George Szpinalski, violinist, and Reginald Boardman brought works by Carl Bricken, Honegger, Francois Serette and the Polish woman composer, Grazyna Bacewicz, to Jordan Hall. . . . At Harvard's Paine Hall, the pianist-composer, Howard Ferguson, teamed up with Yfrah Neaman in an absorbing program of contemporary British sonatas by Rubbra, Arnold Cooke, P. Racine Fricker, and Mr. Ferguson himself, with the Fricker item commanding much interest and respect. . . . Other visitors have been Heifetz, heard by a crowded house at Symphony Hall, and the Griller String Quartet, at Sanders Theater, featuring the Boston premiere of Bloch's new Quartet No. 3. . . . The touring Gershwin Festival hit Boston, and Clifford Curzon's pianism gently brushed his hearers by at Symphony Hall.

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THE CHOIR CORNER

By Leon Carson

LENTEN MUSIC

Lent, the most sombre period on the Christian Church calendar, is, as we all know, a season of fasting preparatory to the sacred festival of Easter. It is a time for deep thought, soul searching, a strengthening of self-discipline and an opportunity for repentance. For the confused peoples of the 20th century, it affords a medium for visioning the beneficent power of religion.

The original meaning of the word "Lent" was descriptive of spring, and the name has continued in use, because of its close proximity to the Easter festival. The length of fastings and the rigors of their routine have varied in various countries. The custom of women wearing mourning in the Lenten season, which had been followed by Queen Elizabeth and her court, survived well into the 19th century.

One of the more homely English aspects of conduct occurring in Mid-Lent, was that of the fourth Sunday, called "Mothering Sunday." It became the custom for girls in service to be allowed a holiday at that time to visit their parents. They usually took a present for their mother in the form of a small cake known as a "simnel," in shape resembling a pork pie, but in reality consisting of a rich plum pudding. Today, in some parts of England these simnel cakes are common, and the custom of "mothering" is still observed.

The music of the church during Lent takes on many of the characteristics of the period, increasing in seriousness and solemnity through the six Lenten Sundays to the climactic point of the Holy Week—Good Friday, when the colorful Seven Last Words of Christ (Dubois) and The Crucifixion (Stainer) are heard in multitudes of churches throughout the land. In the meantime the worshipper will have listened to many splendid renditions of The Passion of Our Lord, according to Sts. Matthew and John (Bach), Bach Cantatas and other fine works apropos of the season. The Stabat Mater of Rossini is frequently heard, but the splendid Stabat Maters of Dvorak and Henschel and the Beethoven Christ on the Mount of Olives are not so familiar to churchgoers. Going back to the time of Heinrich Schütz (1585-1672), it would be interesting if his Story of the Resurrection of Jesus Christ and his Seven Words of Christ on the Cross could be reproduced in America at this season of the year; also the two oratorios by Reinhard Keiser (1673-1739), The Crucified Jesus and The Dying Jesus. Later, in 1797, Haydn made a generous contribution to the music of the Lenten season with his Seven Words on the Cross.

THE GARDEN OF GETHSEMANE, by Raphael (1483-1520). (Courtesy, Metropolitan Museum of Art)

AGO Regional Conventions

The following regional conventions of the American Guild of Organists have been announced: April 21, 22, 23, Shreveport: April 28, 29, Tacoma: May 11-14, Miami: May 12-14, Albuquerque: May 15, Salt Lake City: June 2, 3, 4, Jackson, Mississippi: June 9-12, Kalamazoo: June 16, 17, 18, Pittsburgh: June 22, 23, 24, Utica: June 23, 24, Manchester, N. H.

Synagogue Music Seminar

On March 22, a discussion on The Music of the Synagogue, with Cantor Frederick Lechner as guest speaker, will be presented in the Community House of Central Synagogue, New York. The featured theme will be music from the days of the ancient Temple at Jerusalem down to the present, and the "panorama of Israel's faith as expressed in its great songs." This is one of the 1953 Sunday Public Seminars sponsored by the Brotherhood of Central Synagogue.

Choral and Organ Notes

On Easter Day, April 5, identical services will be held at 9:00 and 11:00 a.m., at The Brick Church, New York, with Easter music by full choir and soloists, accompanied by violin, cello, harp and organ, under the direction of Clarence Dickinson. . . . Bach's St. Matthew Passion will be given at the First Presbyterian Church, New York, on Palm Sunday, March 29, and on Easter Sunday, April 5, Handel's The Messiah will be heard. Soloists, Barbara Troxell, Mary Lee Davis, William Kirkpatrick, Yi-Kwei Sze; Willard Irving Nevins, director. Bach's Mass in B Minor was presented at the same church on Feb. 22. . . . Mendelssohn's Elijah, with Susanne Freil, Irene Watson, Willard Amison and Clifford Harvuot as soloist, was sung on March 1 at the First Presbyterian Church, Englewood, N. J., under the direction of John Wright Harvey. . . . Works by Buxtehude, Bach, Willan and Liszt were played by Walter Baker at an organ recital in the Church of the Holy Trinity, New York, on March 1. . . . Searle Wright directed choral works by Weelkes, Farrant, Victoria, Poulenc and Sweelinck, at a service for the Students of the Humanities Courses, in St. Paul's Chapel, Columbia University, on March 3. . . . Dr. T. Frederick H. Candlyn gave an organ recital on March 1 at St. Thomas' Church, New York, playing works of Widor, Yon, Wagner and Handel. . . . Catherine Crozier, Eastman School of Music, Rochester, was heard in an organ recital sponsored jointly by Congregation Emanu-El, radio station WQXR, and the American Guild of Organists, on February 28.

MUSIC FOR THE CHOIR LOFT

For Mixed Voices

SURELY THE LORD IS IN THIS PLACE, by Carl F. Mueller. Carl Fischer, Inc., N. Y., 20c.

A strong anthem, reverential in feeling, for SATB with text from Genesis XXVIII: 16, 17; Psalm LXXXIV: 4: Psalm CXXVI: 3. Piano or organ accomp. Vocal tessitura generally normal; requires deep bass section. Well sustained climactic conclusion. 8 pages. Duration, 3 min., 5 sec. Appropriate for use by average choir for general service.

DISMISS ME NOT THY SERVICE, LORD, arr. by Wm. J. Skeat. J. Fischer & Bro., N. Y., 20c.

A rather short, generally quiet anthem arranged from the Union Harmony (1848) for SATB. Text by T. T. Lynch. Organ or piano accomp. Easy vocal tessitura. Has a reverential feeling throughout. Suitable for average choir use and for general service. 5 pages. Perf. time, 3 min.

PSALM 13, by Wm. S. Haynie. Elkan-Vogel Co., Philadelphia, Pa., 20c.

A simple and melodious SATB anthem for chorus, built around the familiar text of Psalm 13. Suitable for use in general service by average choir. Piano or organ accomp., with optional a cappella singing. Easy vocal tessitura throughout. 5 pages.

THE DIVINE COMMISSION (The Life Eternal), by Joseph W. Clokey. J. Fischer & Bro., N. Y., $1.75.

An interesting and impressive devotional work or "exercise" for SATB, optional junior chorus or soloists and 2 readers. Organ accomp. Text compiled by Harland E. Hogue and Joseph W. Clokey. Divided into 14 parts, include organ prelude and postlude. A splendid foreword serves as an introductory message. Vocal tessitura generally easy. 66 pages. Suitable for Easter and other seasons.

BREATHE ON ME, BREATH OF GOD, by Jno. Leo Lewis. Carl Fischer, Inc., N .Y. 15c.

A slowly moving, well modulated anthem for SATB, with normal vocal tessitura. Appropriate text by Edwin Hatch. To be sung a cappella; accomp. for rehearsal. Suitable for use by well balanced choir, for general or communion service use. 3 pages. Duration, 2 min., 34 sec.

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First Dance Festival Closes

By Rosalyn Krokover

With the concluding performance of the First Dance Festival at the Ziegfeld Theatre on the evening of March 1, it became apparent that the contemporary dance is in a way suffering from the same trouble as the contemporary ballet—strong dancers, weak choreography. Actually there was not one completely satisfying large-scale work. Many of them had their moments, to be sure, but the sparks never really struck fire. For the most part, the solos fared much better than the group works, generally because the guest soloists were virtuosos in their particular medium and in each case presented numbers that were especially designed to display their particular talents.

Two Works by Maslow

Four works new to New York were given during the second performance of the Festival on the afternoon of March 1. Sophie Maslow's Four Sonnets, set to Robert Schumann's Kreisleriana, was the first on the program. Framed in a quasi-pastoral atmosphere, each dance was neatly constructed, and the dancers—Jane Dudley, William Bales and Miss Maslow—gave it just the right tender, lyric quality. The girls' costumes, however, were too "dancing-school-ish" and should be corrected.

Another of Miss Maslow's works, Snow Queen, had its first New York performance. This is a more ambitious piece and as yet is obviously not in its final form. The story does not emerge clearly and some of the choreography seemed confused and without shape; with further study and work, Miss Maslow's ideas should eventually "jell." The choice of her music, Prokofieff's Piano Sonata No. 7, poses an added problem. It is a real pianist's piece full of ideas for the piano and a visual program imposed on it is rather disturbing.

The theme of the work is based on the Hans Christian Andersen fairy tale. According to the program note: "Attended by the North Wind, the Snow Queen walks among a peaceful people. Her magic mirror magnifies ugliness and evil, distorts virtue and beauty. The mirror shatters; fragments pierce the hearts of all but Gerda. Their hearts turn to blocks of ice and they follow the Snow Queen. Gerda travels in search of the youth Kay. At last she finds him in the Palace of Ice, where unceasing conflict rages among the followers of the Snow Queen."

Miss Maslow certainly looked regal enough as the Snow Queen, and Jane Dudley was effective as the North Wind. The rest of the large cast—Muriel Manings, David Wood, Anneliese Widman, William Bales, Billie Kirpich, Irving Burton, Charles Czarney and Donald McKayle—were not always convincing and one got the feeling that they were not at all times quite certain of what they were doing.

Russell Sherman, pianist, played excellently for both of Miss Maslow's works.

A third Maslow piece on the same program was The Village I Knew. This is a Russian-Jewish folksy dance based on tales of Sholem Aleichem, with traditional music arranged by Gregory Tucker and Samuel Matlowsky. It has charm, humor, pathos and some very fine dances. With its seven sections—Sabbath, It's Good to be an Orphan, A Point of Doctrine, Festival, The Fiddler, Why is it Thus? and Exodus—Festival is a bit too long and repetitious. The cast was made up of virtually the same dancers who took part in Snow Queen.

Jane Dudley's Family Portrait

Jane Dudley's Family Portrait attempts to be a round of mirth and fun that is too heavy on the pantomime and too light on the dance. Actually it is possible to use the two arts simultaneously, and that method could be employed to advantage by Miss Dudley. Family Portrait pictures events in the average family life as seen through the eyes of a child. It opens with the mischievous Son's (Ronne Aul) birthday party. Those who were a part of the celebration are naturally the Mother (Sophie Maslow), Father (William Bales), Cat (Anneliese Widman), Friend (Muriel Mannings), Grandmother (Billy Kirpich) and Older Coursin (Charles Czarnwy). Two gifts—a jacket and rifle—arrive in the persons of David Wood and Irving Burton. Following the party the family cavorts through a bedtime scene, a squabble, a tantrum, and a typical Sunday that includes a stroll, parade, carousel, and finally evening and to bed. As in Miss Maslow's Snow Queen, one had the feeling that the work was still in the throes of a trial and error period.

The music, an original work composed especially for the piece, was by Meyer Kupferman. It had the right spirit for the dance and was expertly scored for piano, clarinet, trumpet, bassoon and percussion.

Ronnie Aul in Solo

Guest soloist for the afternoon was the very gifted Ronnie Aul in his new, original dance titled Movement Dance, with music by Sam Raphling, played by Konrad Wolff, pianist. It was pure dance based on a rather syncopated rhythm that was at all times pleasant to watch.

A repetition of Donal McKayle's Games rounded out the program.

Eve Gentry and Daniel Nagrin

During the evening performance the two guest artists were Eve Gentry and Daniel Nagrin. The former was seen in two solos—The Sea Gives Up Its Ghosts and Tenant on the Street. The Sea Gives Up Its Ghosts, new to New York, had an original score by Ramiro Cortes, while Tenant of the Street had music by John Colman that was arranged by Betty Walberg; both were played by the pianist Julian Elbaz. Miss Gentry has a fine technique, definite ideas which she is able to develop logically, and is one of the more important personalities among her contemporaries.

Daniel Nagrin is another outstanding stage personality. His two numbers—Spanish Dance, set to music by Genevieve Pitot, and Strange Hero, with music by Stan Kenton and Pete Rugulo—were dazzling. Spanish Dance was completely stylized, but it had so much intensity in its way that it was more than acceptable on its terms. Strange Hero, depicting the antics of a grown-up dead-end kid, was a real shocker and absorbing at all times. Sylvia Marshal was the excellent accompanist.

Repetitions of Reel, Snow Queen, Fables For Our Time and The Village I Knew completed the program.

Future plans for the organization are being formulated. The auspicious beginning that has been made should augur well for the future. Surely the group should have all the encouragement necessary to carry on, for without public performances it is impossible for an art to survive, much less develop.

Dance News

The newly formed B. de Rothschild Foundation for the Arts and Sciences will present a Broadway season of works by leading choreographers in the contemporary dance world, as well as performances of the work of a group of artists less well known on Broadway. Heading the list of choreographers are Martha Graham, Doris Humphrey and Jose Limon. Important revivals and new works scheduled for the April season to be sponsored by the Foundation. This is the first time a Foundation has entered the field as a producer to present the modern dance. Future plans depend largely upon the success of the initial venture. . . . Erick Hawkins gave an informal talk describing his approach to the dance, followed by a demonstration, on March 11 at the Brooklyn Institute of Arts and Sciences. . . . Eleven dancers, including James Mitchell, Genze de Lappe, Lydija Franklin, Virginia Boslar, Evelyn Taylor, James Maieson, Stanley Simmons, Dania Krupska, Bunty Kelley, Jean Houloose and Raimonda Orselli, have been signed along with Rufus Smith, bass-baritone, and François Jaroschi, conductor, by S. Hurok for the Agnes De Mille Dance Theatre tour. Trudi Rittman will serve as musical advisor, and Motley supervise costumes.

Vela Montoya, Spanish dancer, and her company will appear in Dances, Songs, and Music of Spain on March 18 at YM-YWHA-Kaufmann Auditorium. Miss Montoya has been choreographer and featured dancer in the Spanish Ballet of the Ballet Repertory Company at Chicago, and has toured Colombia under the sponsorship of the Cultural Division of the Ministry of National Education of that country.

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NEW YORK CONCERTS

CARNEGIE HALL

National Orchestral Association, Leon Barzin conducting, Feb. 23, E.—The pianist Grant Johannesen was the soloist with the well-known training orchestra in the Mozart C minor Concerto (K. 491) and the Ravel Concerto for the Left Hand. From the standpoint of interpretation the Ravel emerged as the highlight of the program, for Mr. Johannesen surmounted its technical difficulties in fine form, and both he and the orchestra managed to convey its typically French atmosphere, along with the more exotic moments of its central movement. The pianist was less successful in the Mozart; more nuance and finesse were needed in the deeper and more dramatic sections, especially in the Larghetto. Yet his effective presentation of certain strong and thoughtful passages in the swifter divisions could not be disregarded. On its own, the orchestral playing was better in Don Juan by Richard Strauss than the Portsmouth Point Overture by William Walton. E. B.

Philadelphia Orchestra, Eugene Ormandy conducting, Feb. 24, E.—Ormandy conducted his superb orchestra in a single work of great dimensions — Mahler's Second ("Resurrection") Symphony. Aiding were Rita Kolasz, soprano; Janice Moudry, contralto, and the University of Pennsylvania Choral Society (Robert Godsall, director).

Mahler's Symphony No. 2 (as are almost all his other orchestral works) is a vast song conceived on a grandiose scale, and with a definite theme. In this work it is a paean of mortality and eventual resurrection to celestial joys. The conception of transfiguration comes to its triumphal climax in the last section with the choral assertion that Heaven will receive man for Eternal Life. The verses stem from Klopstock's ode, Aufersteh'n, with additions by Mahler himself.

The orchestra gave its all to achieve a most impressive and telling delineation of the work. The chorus sang with great sonority and musicality. Miss Moudry sang the Urlicht section from Des Knaben Wunderhorn with vocal splendor, if a bit too superficially. The solo sections of Miss Kolasz, the soprano, were especially effective. The performance *in toto* was a stirring musical experience. H. W. L.

New York Philharmonic-Symphony, Igor Stravinsky conducting, Feb. 26, E.—Offering a program of his ballet works, Stravinsky, as usual, was an expressive interpreter and achieved his effects with an economy of gestures. This composer is a musical necromancer who appears in many disguises, although his essential personality is always visible under the various garbs. It was Pergolesi whose music avowedly furnished the material for his ballet suite Pulcinella, opening the concert. Rossini and Johann Strauss appear in many quotations in his ballet, Jeu de Cartes, and it is Tchaikovsky to whom he pays homage in the Divertimento from Le Baiser de la Fee. Stravinsky draws upon his earliest source of colorful inspiration in Russian folklore for L'Oiseau de Feu, the Lullaby and Finale from which closed the program. He is ever individual in the masterly texture of his scores, and very personal rhythmic structure and original orchestration. Even the Quatre Etudes for orchestra, settings of four sketches for string quartet and one written originally for the pianola, little tidbits, made for interesting and enjoyable musical experience. The audience, impressed, gave a long ovation to the composer and the excellently playing orchestra. H. W. L.

New York Philharmonic-Symphony, Bruno Walter conducting, March 2, E.—This notable Pension Fund concert, the second of the season ,took place before a sold-out house. The program included Bruckner's Te Deum and Beethoven's Ninth Symphony. Assisting were the Westminster Choir (Dr. John Finley Williamson, director) and the soloists, Frances Yeend, Martha Lipton, David Lloyd and Mack Harrell.

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FRANCO AUTORI conducted the New York Philharmonic-Symphony at Carnegie Hall on Feb. 28, with Jeanne Mitchell, young American violinist, as soloist in the Beethoven Concerto. Mr. Autori's program also included the Boyce-Lambert Symphony No. 1 and the Tschaikovsky Symphony No. 5.

This was a concert of monumental musical expression, and all the participants joined in this spirit. The Bruckner choral work, in contrast to his symphonie creations, is concentrated, concise and in its majestic, clear structure, builds to a towering climax in the fugue of the Non confutar in aeternum. Its sweeping grandeur and baroque splendor are in places overwhelming. The performance was a spiritual experience of moving sort.

Walter's interpretation of Beethoven's last symphony is a classic. He evokes from the score with loving care every detail, its majesty as well as its lyricism, and the last movement with Schiller's Ode emerges as a panegyric to the brotherhood of men. The orchestra played with devotion, the chorus sang well in balance and intonation, and the solo quartet, which also participated impressively in the Te Deum, was exemplary. Rarely has one heard the recitative, O Freunde, nicht diese Toene sung with more genuine expressiveness than it was by Mack Harrell. Frances Yeend's brilliant soprano was heard like a ray of light over the choral masses. A long ovation followed. H. W. L.

Vladimir Horowitz, Feb. 25, E.—The pianist's special brand of brilliance, with its flickering lights and shadows, was very much in evidence in a diversified program. It became part of the *élan* that he brought to the opening and closing sections of the Chopin B minor Scherzo. It was spectacularly and most effectively employed in his own arrangement of the Liszt Hungarian Rhapsody No. 2, more dazzling, contrapuntal and pianistic than the original. Particularly noteworthy were the sensuous and sardonic qualities and the brio of his Liszt-playing. The Schubert B flat major Sonata (op. posth.), the Ninth Sonata and two Etudes by Scriabin, apt in color and mood, the Brahms E flat Rhapsody, op. 119, shaped with orchestral sonorities, were other items. Mr. Horowitz delicately conveyed the gentle mockery in The Little Shepherd and The Serenade for the Doll from Debussy's Children's Corner Suite. He gave additional satisfaction in his poignant evocation of the loneliness and self-pity of Chopin as expressed in the A minor Waltz, the first encore. Tumultuous applause was given the artist by the capacity audience. E. B.

TOWN HALL

Barbara Steinbach, Feb. 19, E.—Some admirable accomplishments and much greater gifts were disclosed by the young pianist from California. Despite

sporadic evidence of carelessness, her playing of the Twelve Chopin Etudes from opus 10 often revealed a natural feeling for the required tempi, delicate balances, clear passagework, variety of poetic moods, and refinement of style. Especially pleasing were the Etudes No. 4 (for suggesting a super-piano) and No. 11 (for graceful tinting). With greater differentiation of touch and more attention, at times, to details of rhythm, nuance, and phrase, Miss Steinbach might have projected her performances in an altogether praiseworthy manner. Though not employing enough color contrast or linear synthesis, she showed sensitivity and temperament in the Schumann G minor Sonata, the Liszt Hungarian Rhapsody No. 12, and the Prokofieff Sonata No. 3. Further indications of first-rate talent were apparent at several points in three Debussy Preludes. E. B.

Jakob Gimpel, Feb 20, E.—The Polish pianist performed the four works on his program with a clean, accurate and impressive technique. His two Romantic selections, the Schubert C minor Impromptu and the Schumann Davidsbuendlertaenze, had appropriate sentiment, though some sections showed little nuance. The Beethoven "Eroica" Variations and Fugue, op. 35, a less inspired set by the master, received a resonant and generally clear reading. Mr. Gimpel presented the Sonata, op. 20, by Miklos Rozsa, in very competent fashion. This novelty, a bit derivative in its modernism, offered an energetic first movement, a more romantic, pensive and yearning Andante. The Finale, packed with vigorous, earthy dances was reminiscent of Bartok in his Hungarian and Bulgarian styles, and was relieved by charming, well-colored interludes, and built up into a bravura conclusion. E. B.

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David Gibson, Feb. 23, E.—Again this young pianist made a favorable impression by sincerity, solid musicianship, lack of mannerism and unforced, musical tone production. No percussive effort was employed even in bravura passages. Mr. Gibson is a pleasant pianist to listen to. His well-chosen program held Bach's French Suite No. 5 in G major; Beethoven's Sonata, op. 101; Six Chopin Etudes; Granados' colorful Fandango from the suite Goyescas; Dello Joio's atonal Sonata No. 3; and Balakireff's Islamey Fantasy. H. I. B.

Program of Works by Mary Howe, Feb. 24, E.—The program of this interesting concert was devoted to songs and choral works of the well-known American composer, who has also contributed to instrumental and ensemble repertoire. In the songs the composer showed an inventive, fluent turn of phrase which, with the finely chosen texts, offered the soloist expressive poportunities and grateful line. While all of Mrs. Howe's work has good taste, excellent style and proportion, the choral scores had marked mood values and dynamic contrasts, attractive color and texture of sound, with clear patterns.

Katherine Hansel, soprano, with Theodore Schaefer as her able accompanist, sang with bright tone and notable feeling. The Howard University Choir, directed by Warner Lawson and accompanied by Henry Kindlam, was a joy to hear. Superb enunciation, balanced and beautiful tone were factors in the generally laudable effect.

On the program were the following songs for soprano: Reve, Ma Douleur, Schlaflied, Die Jahre, and a lovely art group in English. The choral numbers covered a wide range—Music When Soft Voices Die, Song of Ruth, Prophecy 1792, Chain Gang Song, Cavaliers, and other settings. The large audience, in an ovation, brought Mrs. Howe to the platform for a bow and a short speech. M. C.

Classic Chamber Orchestra, Sydney Baron conducting, Feb. 25, E.—An Evening of Mozart with Mr. Baron conducting and Erna Berger, soprano, and Reginald Kell, clarinetist as soloists, introduced this new orchestral ensemble. The orchestra played the Symphonies No. 29 in A major (K. 201) and No. 33 in B flat major (K. 319). Mr. Baron's readings revealed a solid and craftsmanlike approach, hampered a bit by the lack of seasoning of his instrumental ensemble and his sometimes rather heavy beat. But his interpretations showed his musical honesty, and as a rule the orchestra played neatly. Miss Berger lent her consummate vocal art to two complicated coloratura arias, Mia speranza adorata (K. 416) and No, no, che non sei capace (K. 419). The difficulty of these numbers was victoriously overcome by the artist who, in spite of an apparent vocal indisposition, sang with belllike clarity and fine musicianship, taking the coloratura runs with brilliance and technical applomb. Mr. Kell in the Clarinet Concerto in A major (K. 622) brought the evening to a rousing close. His magnificent tone, sensitive musicality and technical dexterity made his solo playing memorable. There was cordial applause for all the participants. H. W. L.

Chamber Orchestra, Frederick Prausnitz conducting, Feb. 26, E.—Joseph Bloch was the piano soloist in four unusual works for piano and chamber orchestra. His performances were largely workmanlike; at times, as in parts of the Mozart C major Concerto (K. 415), blandness and dryness were noted with a sporadic lack of color and shading. When his phrases had elegance or delicacy, the orchestral support often seemed heavy or opaque, notably in the Poulenc Aubade and the Mozart. The Poulenc work, somewhat long for its ideas, contains sweetness, charm, and sophistication. The ensemble and soloist blended more skillfully in the fragmented, tantalizing twelve-tone Concerto for 9 Instruments, op. 24, by Webern. The final number, Hunter Johnson's Concerto for Small Orchestra with Piano Obbligato (1936), a fairly lengthy score, exhibited somberness, melodrama, and jauntiness; and had some brief suggestions of American tunes. Mr. Prausnitz and Mr. Bloch were proficient in its reading. E. B.

Jennie Tourel, Feb. 27, E.—Marking the tenth anniversary of her American debut with a request program selected by her audience, the noted mezzo-soprano sang a list which—in contrast to her usual recitals—did not contain contemporary works. Assisted at the piano by the dependable George Reeves, she began with a group of arias by Stradella, Pergolesi and Haydn. Two songs each by Brahms and Schubert and Ein Traum

(*Continued on page 25*)

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DILLING HARPIST

Chicago Hails Mozart Cycle

By Réne Devries and Dosha Dowdy

CHICAGO.—Orchestra Hall was filled to the rafters when Myra Hess was soloist with the Chicago Symphony Orchestra under George Schick's baton, for the concerts of Feb. 19-20. These concerts continued the series of Mozart concerti, all of which she has contracted to play with the orchestra over a period of seasons. She had chosen for the midweek concerts, the F major, No. 19 (K. 459), and the particularly beautiful B flat major, the last one Mozart wrote in the final year of his life; and for the Tuesday program, the G major (K. 453) and E flat major (K. 271).

Dame Myra seemed particularly happy in these performances, when all of the charm, beauty and gaiety that Mozart wrote into them was given in fullest measure. The audience knew these were musical experiences of a lifetime, and paid highest tribute to this great artist, who was generous in recognizing the splendid cooperation given her by conductor and orchestra.

Under Schick's clean-cut, authoritative baton, admirable readings were given the purely orchestral works programmed —Mozart's Overture to La Clemenza di Tito; Schumann's Overture, Scherzo and Finale; and the Beethoven "Eroica" Symphony.

Kubelik Returns

The return of Kubelik after six weeks' absence from his podium here, and the first appearance in four years by Heifetz, as soloist with the Chicago Symphony Orchestra, brought a capacity audience to the midweek concerts of Feb. 26 and 27.

Kubelik drew the first plaudits of the evening when he took the podium amidst demonstrations of hearty welcome. The program opened with a highly-spirited though somewhat frenzied performance of the Overture to Smetana's The Bartered Bride, followed by an exciting reading of Martinu's Double Concerto for Two String Orchestras, Piano and Kettledrums (with George Schick at the piano); and a forceful presentation of Hindemith's Symphonic Metamorphosis on Themes of Carl Maria Von Weber (occasionally Wagnerian in character) which gave us a breather before hearing the Beethoven. Heifetz's fabulous technic disarms criticism, and the purity of his silver tone (rather than a glowing golden one) remains unmatched. So it is to this master's art, rather than to his heart, that highest tribute is paid. Seldom is such an ovation given as he received.

Symphony News

Janos Starker, first cellist of the Metropolitan Opera, has been appointed to a similar post with the Chicago Symphony Orchestra, to succeed Dudley Powers, who recently resigned. Mr. Starker will join the orchestra in October. A graduate of the Budapest Conservatory of Music, Starker began concertizing at the age of twelve. He made many appearances in Roumania, Austria, Hungary, France, Switzerland and Italy. In 1948 he was awarded the Grand Prix du Disque International. He came to the United States to join the Dallas Symphony; from there he went to the Metropolitan.

Isabel Mourao's Debut Recital

The young Brazilian pianist Isabel Mourao made a successful local debut in Kimball Hall under Bertha Ott's management on Feb. 24. She is exceptionally gifted, and has the added assets of beauty, genuine charm, and poise. Her Mozart B flat major Sonata (K. 570) sparkled and possessed pure classicism, and the Bach-Busoni Chaconne was given a big line and the brilliance which its imposing structure demands. She knew too, the true nature of a Chopin Nocturne and the composer's Fantasy in F. Though its interpretation was not altogether satisfying to this writer, it was nevertheless convincing, for Miss Mourao's playing is thoughtful, imaginative, and personal. A detracting feature was the tendency to rush fast passages, so that cadences were sometimes incomplete. This may be due to the pianist's extraordinary facility, together with temperament not always kept in rein. An attractive Toccata by Camargo Guarnieri and pieces of Villa-Lobos were brought vividly to life with nothing of their intricate rhythms and high spirit sacrificed. A musical and virtuosic performance was given to Schumann's G Minor Sonata, which closed the program, followed by a number of encores.

ISCM Concert in Fullerton Hall

Some of Chicago's finest musicians were engaged to perform works of contemporary composers at the second concert of the 1952-53 ISCM season, in Fullerton Hall on March 1. Katja Andy, pianist, who for many years toured Europe in concert with Edwin Fischer (whose sole assistant she was during the past summer), was the featured soloist of the evening in beautifully executed and musicianly performances of Stravinsky's Sonata for Piano, and Frank Martin's Preludes. Miss Andy was also at the piano for Andrew Foldi, prominent Chicago basso, in songs of Bartok (Eight Hungarian Folksongs), Grant Fletcher, Theodore Chanler, Charles Ives, Marc Blitzstein and Ernest Bloch.

The program opened with a performance of Anthony Donato's Sonata for Piano, played by Louis Crowder, Chairman of the Piano Department of Northwestern University School of Music, where Mr. Donato is composer-in-residence. A more detailed commentary could be made on this work after a second hearing. The concluding score was Samuel Barber's Sonata for Violoncello and Piano, given excellent performance by Margaret Evans and Marion Hall.

Fine Arts Quartet Appears

On Feb. 18 at Fullerton Hall, the Fine Arts Quartet presented a concert of their downtown series, composed of Beethoven's opus 130, Brahms' Quintet for Clarinet and Strings in B minor, and the Chicago premiere of Vittorio Rieti's Third String Quartet. The group's performance of Beethoven takes on added stature at each hearing, as such music must in the hands of devoted and sensitive musicians. Reginald Kell, the English clarinetist, whose collaboration is now as familiar to Chicago audiences as it is welcome, surpassed even his own former

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CECILE DE HORVATH, teacher of Ida Krehm, pianist. The latter is now on a six months' European tour, during which she will appear in Copenhagen, Oslo, Stockholm, London, The Hague, Amsterdam, Brussels, cities of Germany and Istanbul and Ankara.

performance, especially in the slow movement of the quintet.

The Rieti, written here in 1951, is a short four-movement score played without pause. Based on a cyclic use of themes, it shows close relationship between first and third movements, and the finale quotes thematic fragments from the second allegro. The style is compact, witty, pointed, suave — the whole being a sprightly interlude between the two large works. Mr. Rieti, who is on the faculty at Chicago Musical College, was in the audience for the premiere, and was warmly applauded by the audience and the men of the quartet. H. L. B.

Society of American Musicians Meet

The February meeting of the Society, under the auspices of its president, Thaddeus Kozuch, had two of Chicago's leading impresarios and the pianist Rudolph Reuter as guests in a discussion concerning the status of Chicago's music and what can be done to improve it. Moderator of the discussion was Mr. Reuter, who put questions to the guest speakers as well as to members of the audience, guiding the meeting for one of its longest and most interesting sessions. Important questions concerning opera, the symphony, soloists, the use of local artists, competitions, modern music at the symphony nad in recitals, financial problems, etc., were interestingly discussed by George Kuyper, manager of the Chicago Symphony Orchestra, and Harry Zelzer, concert manager, whose many courses have for years brought the finest soloists to this city. An important topic was that of "bad press notices" in connection with musical conditions prevailing in certain cities, and possible deterrent effect upon artists' visits.

Irene Schreier's Activities

Irene Schreier, young Chicago pianist, who has returned from a prolonged stay in Europe, where she played in the master classes of Edwin Fischer, won a prize at the International Competition in Munich, and had radio and concert appearances in Vienna and other cities, will play a Fullerton Hall recital on March 16 (Mary Wickerham Mgt.).

Miss Schreier was presented recently in recital at the Stuart Brent Galleries, where she gave a program of Bach, Scarlatti, Beethoven, Schubert and Debussy works.

Further Recitals

Ferruccio Tagliavini, Metropolitan Opera tenor, and Anne Bollinger, soprano of the New York City Opera, appeared jointly in the History and Enjoyment of Music Series, Feb. 22.

Mildred Dilling, haripst, and Charlene Dilling Brewer, violinist, were presented in joint recital on the Twilight Series in Orchestra Hall (Wickerham Mgt.) on Feb. 24. The highly refined and attractive musicians, who had beautiful instruments, pleased their large audience with polished, deft performances of varied works which comprised the program. Louis Kohnop, accompanist for both artists, was equally sensitive in both harp and violin literature.

Delta Omicron Conference Planned

The 23rd National Conference of Delta Omicron will be held here from July 30 to Aug. 2. The local conference committee will be headed by Kathryn Carlson and Lydia Smutney Sterba of Zeta Epsilon Chapter, Chicago. Features will include the performance of the winning composition in the fraternity's annual contest, lifnited this year to works for string ensemble; finals of the Chopin Contest for seniors and graduate students in piano; a session devoted to Careers in Music; and special workshops for instruction in chapter operation.

Chicago School News

The Opera Workshop of the Cosmopolitan School of Music gave performances of portions of Britten's The Rape of Lucretia, Verdi's Falstaff, and Strauss' Ariadne auf Naxos on Feb. 17. George Lawner was the director; Joe Tessmer did the scenery; and the leading singers included Virginia Giannini, George Stansberry, Suzanne Perkins, Sallie Carlisle, Betty Ann Schmeling, William Fricke, and in addition, Lewis Anner, Eugenia Zwierowicz, Virginia Louis and others.

The North Park College Symphony Orchestra, conducted by Carl A. Fasshauer, presented its annual concert on March 3 in the College Auditorium. The soloist was Paul Paige, pianist. On Feb. 15, chamber music of the 17th and 18th centuries was presented by the North Park College School of Music faculty in the chapel of Nyvall Hall. Participating were Mary Rasmussen and Shirley Norberg, violins; Al Vernon, trumpet; Bonnie Fletcher, flute; and Harriet Moe, organ.

Edwin Franko Goldman will spend three days on the campus of DePauw University, Greencastle, Ind., to conduct several concerts with the university's concert band on April 23, 24 and 25.

All four finalists in the 1953 Musical Arts Piano Award are students of Dr. Rudolph Ganz, president of Chicago Music College and chairman of the department of performance. These are Jean Stern, Chicago; Mary Sauer, Kenosha, Wis.; Thomas La Ratta, Berwyn, Ill.; and Eddie Cordon, Topeka, Kan., who will compete in Kimball Hall on March 21 for this award, conducted by the Society of American Musicians, and presented by the Midwest Music Foundation through the cooperation of Mary Wickerham, providing a debut in Orchestra Hall as part of the Musical Arts concert series, together with a cash honorarium. Through arrangements made by Miss Wickerham the award has been extended to include a paid appearance with the Chicago Symphony and appearances at Grant Park summer concerts and elsewhere. Selection of the winner this year will make a total of ten award winners for Dr. Ganz and his assistant, Mollie Margolies, during the 15 years of these competitions. Before the semi-finals, eight of the 13 remaining contestants were pupils of the Ganz-Margolies team. Last year's award winner, Dean Sanders, also a pupil of Dr. Ganz and Miss Margolies, recently gave his debut recital in Orchestra Hall, and will appear next with the Chicago Symphony on March 28.

Studio Notes

Recent winners from the studio of Robert Long, of the voice department of Chicago Musical College, are Don Grobe, who won first place in the Illinois State Contest of the National Federation of Music Clubs, held in Chicago, March 21, and who sang in a recent performance here of Rigoletto; Joan Volek, colorature soprano, winner of second place in the same contest; and Delmer Schroder, baritone, winner of the Crescendo Music Club Contest. Pupils of Mr. Long who made solo appearances in Handel's Messiah this season in Peoria, Mason City, Columbus, O., and Huntsville, Ala., are Donald Grobe, who also sang in a recent performance of Rigoletto at the Civic Opera House, Serafin conducting; Norma Williams, Australian soprano, and Marjorie Vincent, contralto.

David Austin presented the following artist students in recital Feb. 7 at the American Conservatory: Mandolyn Warfield, Roy Auge, Richard Beckett, Joyce Ruth Mandly, Alphonse Gadomski and Tom Williams. In addition to his work at the American Conservatory, Mr. Austin is on the vocal faculty of Elmhurst College, and directs the Men's Glee Club, which will tour the South for nine days, April 10-19. He is also director of Music at the Central Church of Chicago, and chairman of the W. W. Kimball Prize Song Contest sponsored by the Chicago Singing Teachers Guild.

Among Leo Heim's most talented students are Wayne Kastl, who made his second appearance with th Morton Symphony Orchestra on Feb. 21, and who is a recent winner of the preliminary contest, senior division, of the Society of American Musicians. Other winners of this contest are Geraldine Buktenica of the Junior Division; and Lawrence Biedes of the Senior Division. Mr. Heim presented the following pupils in a joint Conservatory recital in late February: Ronald Wentzel, Lawrence Biedes, Dolores Triner, Beth Shapiro, George Howard Reese, Eda Flosi and Paul Parthun. They were heard in works of the classic and impressionistic schools.

Vienna Choir Visits West

The Vienna Choir Boys' concert in San Diego of March 8 was the 50th in the group's current tenth American tour under the management of S. Hurok.

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Louisville Applauds New Chavez Symphony

LOUISVILLE, KY.—The third concert of the Louisville Orchestra, like the second, brought a welcome repetition of a work commissioned and premiered in 1950, the Sinfoniettta in E by Paul Hindemith. The premiere of Peter Mennin's Symphony, originally scheduled for this concert had to be postponed upon the composer's suggestions. Hindemith's work was preceded by a Suite from King Arthur by Purcell, expertly and effectively transcribed for modern orchestra by the conductor, Robert Whitney. The rendition was noble and impressive. In Beethoven's Third Piano Concerto, Sidney Foster was the soloist; he played brilliantly and impeccably, yet to this reviewer his interpretation lacked warmth and classical breadth. Mr. Whitney with the orchestra gave fine support. The soloist and the conductor were recalled several times.

Segovia and Chavez Appear

Andres Segovia, guitarist, and Carlos Chavez, composer-conductor, shared honors as soloists at the fourth concert of the Orchestra. Segovia first played Castelnuovo-Tedesco's Concerto for guitar and orchestra, a melodious, unpretentious work, and, after the intermission, as soloist, a Gavotte and Musette by Bach, F. Sors's Variations on a theme by Mozart, and Albeniz's Sevilla. The artist captured the audience completely with his superb musicianship.

The climax of the evening was the world premiere of Carlos Chavez's Fourth Symphony, commissioned by the Louisville Philharmonic Society. The short work, in three movements, Allegro, Molto lento, and Vivo, played without a break, does not follow a program, but it contains substantial music and makes enjoyable listening. The melodic element, expressed in several short themes, is in the foreground throughout the first movement; it dominates the second, where the strings, mainly the violins, carry an aria-like theme. The third movement stresses the rhythmic component. The composer's persuasive conducting secured excellent performance. The work was played a second time at the end of the program. More than a third of the capacity audience remained and, judging from the ovations, received a deepened impression. Opening the concert, Gluck's Alceste Overture was given with nobility and beautiful expression. The list closed with Stravinsky's Firebird Suite, in an exciting interpretation, forvently applauded.

ANN AYARS AS MANON. The popular young soprano will "commute" between New York and San Francisco this spring. After the March 10 and 17 performances of La Boheme and La Traviata on the West Coast with the Pacific Coast Opera Company, she flies East for the New York City Opera's opening on March 19, when she will be heard in Bluebeard's Castle by Bartok. Immediately following this, Miss Ayars speeds west by plane for Faust in San Francisco on the 24th and a concert in Santa Cruz, returning to City Center for a second appearance as Bluebeard's wife, plus Violetta and Mimi. On April 16, she appears in Seattle, Wash.; April 18, Pendleton, Ore.; and April 20, in a Railroad Hour broadcast from Los Angeles (making an air flight to keep the date) and Chicago Theatre of the Air, April 20. Between these dates, until May 3, she will be flying in and out from the Coast for her assignments with the New York City Opera Company.

Chamber Music Concerts

The Chamber Music Society, affiliated with the University of Louisville, presented the New York Quartet (Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello, and Mieczyslaw Horszowski, piano) on Feb. 8 at the Playhouse.

This program included masterful interpretations of three piano quartets—that by Beethoven in E flat, op. 16; Schumann's in the same key, op. 47; and Chausson's in A major, op. 30, which though lighter fare exhibited considerable charm. The Budapest String Quartet (Joseph Roisman, Jac Gorodetzky, violins; Boris Kroyt, viola; Mischa Schneider, cello) in another concert gave distinguished performances of the Brahms A minor Quartet, op. 51, No. 2; the seldom heard Adagio and Fugue in C minor (K. 546) by Mozart, and the Italian Serenade by Hugo Wolf.

Kentucky Opera Association Bows

Under Moritz Bomhard's direction the Kentucky Opera Association, in collaboration with the University of Louisville School of Music, made its debut on Feb. 5 at Columbia Auditorium with Gian-Carlo Menotti's The Telephone, and The Medium, winning a complete success. Mr. Bomhard's careful preparation and expert direction was richly rewarded by a responsive audience. Lee Horlacher and William Pickett sang and acted excellently in The Telephone. In The Medium, Mitzi Bornwasser was an exciting and vocally excellent Madame Flora; Monica was portrayed gracefully and sung with fine lyrical expression by Audry Nossaman. The roles of Mr. and Mrs. Gobineau and Mrs. Nolan were performed admirably by William Pickett, Dorothy Gilsdorf and Abby Beierfield. Marvin Goldman showed convincing acting in the difficult part of the mute Toby. A small orchestra, made up of members of the Louisville Orchestra, and conducted by Mr. Bomhard, gave very good support.

DR. HANS F. KUPPENHEIM.

Festival for Newport, R. I.

NEWPORT, R. I.—Constance Snow of the Snow Concert Bureau, Washington, D. C., has been named manager of a new project, the Newport Music Festival, which will be inaugurated on Aug. 7, 8 and 9. All three concerts will be performed on the ground of Salve Regina College. The events will feature the New York Philharmonic-Symphony Orchestra under Remus Tzincoca, and, as soloists, Erica Morini, violinist; Pierre Fournier, cellist, and Claudio Arrau, pianist. The Newport Music Club is sponsoring the festival, which will be managed as a non-profit enterprise, with all funds reverting to the Newport Music Club for the presentation of future musical events.

Anderson to Tour Far East

Marian Anderson will make her first Far Eastern tour this spring, leaving for Tokyo following her Easter Sunday concert at the Metropolitan Opera House. En route, she sings in Honolulu, with her first concert in Japan on May . She will give concerts in Korea for American troops.

St. Louis Greets World Premieres

ST. LOUIS, MO.—In recent weeks Vladimir Golschmann has presented several premieres of interest. An array of top-flight soloists has added zest to the Symphony programs. Vladimir Horowitz drew especially large audiences after an absence of some 10 years. His inimitable performance of the Tchaikovsky Piano Concerto No. 1 again stirred his audience to demonstration. Mr. Golschmann's program devoted to this composer included the Romeo and Juliet Overture-Fantasie, the Andante Cantabile, and Francesca da Rimini, all done in superb style.

During Mr. Golschmann's three weeks' absence, while he officiated as guest conductor of the New York Philharmonic-Symphony, Eleazar de Carvalho occupied the podium for two concert pairs. The dynamic leader, making his second appearance with this orchestra, obtained especially fine results in readings of classic scores. He also introduced to these concerts William Schuman's Symphony for Strings. Here the composer achieves some remarkable effects in variety and color of string tone, and has tempered somewhat the dissonance found in other works. Carvalho gave it a brilliant performance.

New Scores Heard

Among the new scores presented by Mr. Golschmann were Amadeo de Fillipe's orchestration of Bach's Wachet auf, and Josef Alexander's Andante and Allegro, both of which were world premieres. A first U.S. performance was that of Tibor Harsanyi's Danses Variées, and Alexander Tcherepnin's Overture Romantique had its first St. Louis performance. All of these were welcome additions to the orchestral literature.

Recent assisting artists with the orchestra were Isaac Stern, who gave the Beethoven Violin Concerto a different but refreshing atmosphere. Nicole Henriot provided a glittering reading of the Ravel Piano Concerto, and was a scholarly performer in the Bach Brandenburg Concerto No. 5. Rudolf Serkin's playing of the second Brahms Piano Concerto had all the requisite depth and breadth required of this great opus. Michael Rabin's violin was put to the test in Prokofieff's Concerto, which offered few obstacles to the young man's virtuosity.

Harry Farbman, concertmaster and assistant conductor, took over the baton for the ninth concert pair, giving Rudolf Serkin able support in the Brahms accompaniment and well ordered performances of the Leonore Overture, a part of Copland's Rodeo ballet, Debussy's Afternoon of a Faun, and Stravinsky's Petrushka suite.

Richard Rodgers, conducting a special maintenance fund concert for the St. Louis Symphony in Kiel Convention Hall, drew the largest crowd ever assembled here for an orchestral event, officially announced as 10,571. The delightful program was devoted entirely to Rodgers' works. Assisting in the concert was a chorus of 30 voices drawn from the Municipal Opera ensemble, and a quartet of soloists including Marguerite Piazza, soprano; Claramae Turner, contralto; Thomas Hayward, tenor, and Robert Weede, baritone.

The Principia Concert Course presented Marais and Miranda in an interesting program of folksongs of many countries. Later, Nathan Milstein packed Howard Hall, giving a violin recital that was in all respects a memorable occasion. The accompanist was the efficient Artur Balsam. O. C.

Katims Conducting Abroad

Milton Katims will fly to Europe this month to conduct the orchestra of the Gran Teatro del Liceo in Barcelona during a Lenten Festival of symphonic concerts. In June he has been re-engaged to conduct the Israel Philharmonic, following a series with this orchestra of 15 concerts early this season. Other 1952-53 highlights for Mr. Katims have been the premiere under his baton of Carlos Surinach's Symphony No. 2 with the NBC Symphony; opening the season of the Buffalo Philharmonic with three pairs of subscription concerts and then conducting this orchestra on tour in the East and Canada; conducting the Seattle Symphony in January and in Detroit during February.

Gerald Fried Pens Movie Score

Gerald Fried, 24 years old, a former Juilliard School scholarship student, has composed and conducted the score for the feature-length film, Fear and Desire, having its world premiere at the Guild 50th St. Theatre, New York, at the end of March.

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Peabody Conservatory Fete Marks 85th Year

The eighty-fifth birthday of the Peabody Conservatory of Music in Baltimore was marked from Feb. 13 to 15 with a festival of music including many social events.

The program, under the leadership of Reginald Stewart, presented soloists from the advanced student staff with the school orchestra, an Alumni Composers' Concert, and a Hindemith program conducted by the composer, enlisting Chamber Orchestra, Peabody Madrigal group, the Peabody Chorus and soloists.

Founded in 1868 by the late George Peabody, a philanthropist who utilized his vast fortune also to aid in eliminating slums and illiteracy, the school stands in an impressive setting. The Conservatory (which is a part of the Peabody Institute) with its subsidiary Preparatory School is beautifully located on Mount Vernon Place and looks out over the crossroads, the small parks, the Lafayette statue, the first monument erected in memory of George Washington, and the great church bearing the Francis Scott Key plaque.

A handsome, compact building, the Peabody holds many treasures besides the illustrious faculty list and young talent on its roster. In the corridors and halls are famous paintings and basreliefs, including the glorious bronze of the Gate of Paradise, the Lorenzo Ghiberti masterpiece (1452), of which this copy was made by Ferdinand Barbe for the 1873 Vienna Exhibition and presented to Peabody Conservatory by the late John W. Garrett in 1879. The magnificent library, holding around 300,000 volumes is like a seven-storied cathedral, the wrought iron balustrades of the pillared galleries rising to the high dome. In the archive rooms are manuscripts, letters and documents of value, while the music library offers to teachers and research students a wealth of textbooks, scores and general music plus a large record collection constantly kept to date.

It provides a thorough course of music training with personal supervision and, when the student is ready, professional placement.

A Notable History

During the 85 years of its existence there have been only five directors, Southard, Hamerik, Randolph, Ortman and the current head, Dr. Reginald Stewart, born in Edinburgh, Scotland, internationally known as concert pianist, orchestral conductor and teacher. Under his guidance, both the graduate school and the preparatory have increased to the point where it has been advisable, and necessary, to form branch music schools in neighboring towns around the Baltimore radius. Dr. Stewart's initiative, which inaugurated the Bach Society, the Philharmonic Orchestra and the Promenade concerts in Toronto, Canada, and later built the Baltimore Symhony Orchestra to its present high estate, now furthers the cause of the Chamber Music Ensemble, the Little Orchestra, the lovely Candlelight Concerts in the Peabody Auditorium with famous soloists, singing and dance groups and the Madrigal Singers in rare songs.

With finest instrumental class-room and auditorium equipment, there is concentration of study at Peabody. Social divertissements range from square dance parties for teen-agers to formal erudite recitals and elegant faculty-alumni dinners.

The Conservatory grants Bachelor and Master Degrees in Music, and Johns Hopkins University, Goucher College and Loyola College, with which the Conservatory is affiliated, grant the degrees of Bachelor of Science, with Music Major, and Bachelor of Science, with Music Education Major, as well as Bachelor of Arts.

As one looks over the names of past and present faculties and hears of recent awards won by gifted current students, it is with delight that old and new personalities are recognized. For this reporter it was an especial pleasure to see the picture and read the letter of the poet Sidney Lanier, in the 1870's

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A statue of the founder, George Peabody, stands in Mount Vernon Place.

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Peabody is a friendly institution; there is courtesy and hospitality mingled with the rigid precepts in instruction and performance. One might describe the atmosphere as resembling a splendid traditional song with modern orchestration. The basic principles remain, and the melodic theme, but the treatment is new, alive and vital.

Musical Events

During the celebration, open house was held in the school reception rooms, and visitors came from near and far. The first recital on Friday night presented school talent which seemed on a young-professional basis. Harry Hayward, baritone, who last year won the Conservatory's Thomas prize, opened the program spiritedly with Verdi's Eri Tu from Un Ballo in Maschera. Benjamin Whitten, a young pianist from Mississippi, won applause with his playing of excerpts from the Debussy suite Pour le Piano. Shakeh Vartenissian, soprano from Syria, disclosed a voice of great beauty in songs of Duparc amd Delibes. Ruth Tengwall, a holder of the N.F.M.C. scholarship, in Mozart's Concerto in A major for violin and orchestra showed that she has undoubtedly stepped into artist classification. The 50-piece orchestra under 26-year-old George Hurst, conductor of the York (Pa.) Symphony, gave a resonant, well-integrated performance. A reception and dance followed.

Saturday afternoon brought the Alumni Composers' concert, featuring works by John Duke, Mary Howe, Louise Talma, Howard R. Thatcher, Alan Shulman and Sylvan Levin. In texture the compositions ranged from neo-romantic to smart, ultra-modern idiom. There was some excellent work, predominantly on the instrumental side. Soloists were Lynn Taylor, a pleasing soprano; Robert Menga, a young violinist with talent of high calibre; Jose Regalado, a brilliant pianist; Matt Thomas, a sonorous baritone; Ronald Knudsen, a superior violist. One should not forget the personable string quartet which matched appearance with performance, and was composed of Ruth Tengwall, Louanne Montesi, Jean Gillam and Dorothea Jump. Shirley Barsuk was a fine accompanist for the soprano, violinist and violist.

Hindemith Conducts

The concert scheduled for Sunday afternoon offered Hindemith works conducted by the composer. Because of the indisposition of the first horn player, Hindemith explained that the program would begin with the contrapuntal Kammermusik No. 4 for violin and chamber orchestra, with William Kroll as a brilliant soloist. Die Junge Magd, for contralto and chamber orchestra, employed handsome Suzanne Lundgren, excellent in the high tessitura of the work, supported by flute, clarinet and strings. In the a cappella Six Chansons, the Madrigal group sang with precision and beautiful nuance. A horn player having been adequately rehearsed during intermission, the Septet für Blasinstrumente was played most satisfactorily. It holds many of the Hindemith idioms and harmonic characteristics and has a rhythmic pattern which is distinctive. Lois Darling, soprano, and Harry Waller, baritone, were soloists with the Peabody Chorus of 90 voices in Frau Musica, which the audience found most pleasing. This concert brought to a climactic close the three-day festival.

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Los Angeles Hails Orchestral Concert

LOS ANGELES. — The Los Angeles Philharmonic Orchestra contributed several novelties during the early March fortnight. Assistant director John Barnett presented a brace of concerts including Samuel Barber's Symphony in One Movement, and the two-piano team of Vronsky and Babin as soloists in the Bach C Major Concerto for Two Pianos and the Benjamin Britten Scottish Ballad for Two Pianos and Orchestra.

The stirring performance of the Barber Symphony and the intelligible beauty of the work won an ovation for both conductor and orchestra, with "bravos" Vronsky and Babin hit their stride with a brilliant performance of the Britten Ballad. Also programmed were the Ravel Alborada del Gracioso and Glazounoff's Fourth Symphony. The second program conducted by Barnett was a Friday afternoon repeat of the Vronsky-Babin concert.

A premiere and a novelty were given by Alfred Wallenstein in another brace of concerts. Even though his efforts often verged on pure inspiration, little or nothing he could do would cast off the long and lack-lustre effect of the Liszt Dante Symphony. A Little Symphony by the young New York composer Meyer Kupferman was marked by little musical imagination and employed hackneyed melodic lines and other *clichés*. The concert also listed Cherubini's Anacreon Overture and Ravel's Daphnis et Chloe suite. The Van Nuys High School Girls Glee Club sang well in the Dante Symphony.

Evenings on Roof Resume

Evenings on the Roof opened its spring series with a program devoted to music for the cello and clarinet. Xenia Chasman supplied excellent piano accompaniments for music played by cellist James Arkatov, and by clarinetist Hugo Raimondi. Unusual was a new Sonata for Violoncello and Piano (1948) by Elliott Carter, in that the music stresses syncopated rhythms, almost in the jazz *métier*. The artists were well received by the audience of chamber music devotees.

The Ballet Theater again visited our town for a lengthy stay. Playing to SRO audiences, the company displayed superb dancing, top honors going to Igor Youskevich, Mary Ellen Moylan, Paula Lloyd and Alicia Alonso.

Igor Gorin captivated a good-sized audience at the Philharmonic Auditorium in a solo recital that matched in excellence most concerts presented this season. Gorin's artistry and musicianship brought him a well deserved ovation.

Young Artists Winners Heard

Three winners of UCLA's 13th annual Young Artists Contest were presented in recital at Royce Hall on the University Campus. Two of the entries were sopranos, widely disparate in style, but alike in the general excellence of their growing artistry. Jean Chaffee disclosed a rich voice, well schooled, with great future promise. Caterina Micieli sang impressively, revealing an affinity for the music of Mozart. Twenty-year-old Amiram Ragai, a *protégé* of Leonard Bernstein, now studying with Earl Voorhies at the Los Angeles Conservatory of Music and Arts, came to this city two years ago from Tel-Aviv on a scholarship. With an impetuous temperament, Ragai displayed qualities that bear watching. A flashing, brilliant technique obscures his interpretative perception, and a number of emotional subtleties are still lacking, but it is probable that he will soon mature.

Lili Kraus gave a Wilshire Ebell Theatre recital under the auspices of the newly founded Mozart Society. An excellent pianist on a miniature scale, her best playing was done in Mozart's Variations on "Unser dummer Poebel meint" from Gluck's Pilgrims from Mecca.

Another event was the debut recital of the child violinist Kathleen Lenski. The daughter of violin teacher Vladimir Lenski and coach Charlotte Stafford Lenski, she drew a large house, including many young listeners. She was accompanied by her mother. The recital, at the Assistance League Playhouse, left the reviewer with the feeling that he would like to hear Kathleen again since she had many merits.

Other Coast Events

The Coleman Chamber Music Association of Pasadena this month will present a concert by a wind group, the first time since 1932 that the series has featured winds. Leona Lurie, pianist, and the American Art Quartet will join the Fine Arts Wind Players for the Mozart Quintet for piano and winds, the Hindemith Kleine Kammermusik for wind quintet, and Schubert's Octet, op. 166. . . . Joseph Szigeti touched home plate for 48 hours before flying off to Japan for a concert tour. While there he will play three concerts with the Tokyo Orchestra, in addition to concert programs throughout the country.

FREDERICK MARVIN, pianist, returns to Los Angeles as guest soloist with the Los Angeles Philharmonic on March 19 and 20, and will appear on March 16 in the Occidental College series. After this, Mr. Marvin goes back East to finish his season. A native of Los Angeles, the pianist was introduced to New York in recital in Carnegie Hall, and received the NCAC-Carnegie Hall Award for the outstanding debut recital in that auditorium in the 1948-9 season. Since his most recent Carnegie Hall recital on Nov. 11, 1952, he has appeared in Boston, Minneapolis, Kansas City and other cities in these localities and in the South.

Marjorie Low will sing the role of Micaela in Carmen in excerpts from that opera to be presented on March 22 by the Inglewood (Cal.) Symphony Orchestra, Ernest Gebert conducting.

Th Ojai Festival this year will run from May 21 through 24, with Thor Johnson, musical director of the Cincinnati Orchestra, again returning to spearhead matters as festival director. Among items to be presented are a production of Benjamin Britten's This Way To the Tomb, and a premiere of Lukas Foss' A Parable of Death. Neither has been heard before on the West Coast. Two programs at the Festival will be presented by the Walden Quartet. Lotte Lehmann is holding master classes at the Institute of Technology, Pasadena, sponsored by the Pasadena Civic Music Association.

Three dance events and two instrumental soloists are on Mary Bran's artist series, starting March 16, among them Andres Segovia in concert at the Philharmonic Auditorium. To raise funds for a nursery, day school and old people's home for Los Angeles South Side, Dorothy Maynor will be presented in recital this month at the Philharmonic Auditorium. With pianists John Crown and Lillian Steuber, faculty members, highlighted, the University of Southern California presented its Sixth Annual Festival of Contemporary Arts at Bovard Auditorium.

C. P.

Musicians in Films

Roger Wagner has become one of the busiest musicians in Hollywood. Specifically, he is supervisor for all Youth Choruses for the Music Bureau of the City of Los Angeles; musical director for NBC's I Married Joan; head of choral music at Marymount College and the Flintridge Sacred Heart Academy; musical director of St. Paul's and St. Joseph's; director of the Roger Wagner Chorale, under contract to Capitol Records; choral director of the Los Angeles Philharmonic, also for the Hollywood Bowl, and for a number of independent and major film producers.

Wagner's activities recently included

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a concert at UCLA's Royce Hall on March 13, presenting premieres of choral and chamber orchestra music. The program, conducted by him, included Lukas Foss' Oboe Concerto, the Quatuor and Nonetto—Impressions of Brazil by Villa-Lobos, and Six Chansons by Hindemith.

On June 16, Wagner and his choral group will present a recital at the Salle Gaveau, Paris, followed by a Coronation performance at London's Royal Festival Hall. These European events will be preceded by an eleven States tour, in America, presenting the music of Rodgers and Hammerstein in concert form. Film star Edward Arnold will be the narrator.

Recently, Wagner brilliantly recorded Villa-Lobos' Quatuor and Nonetto for Capitol Records. Executives of the recording company hail the LP album, to be released soon, as an important addition to contemporary music recording.

• • •

Indications are that Dimitri Tiomkin will again be the recipient of an Academy Award for his musical score to the film High Noon. Great credit for the recognition of Tiomkin's High Noon music should accrue to Norman Millen. The latter has expended much thought in bringing this music to the attention of Hollywood. Not often does a publicist merit or receive praise, but in this instance, for the understanding and capable campaign planned and achieved, Millen deserves the accolade. C. P.

Muenchinger in U. S. Baton Bow on Coast

By Charlotte Hiller

SAN FRANCISCO.—Karl Muenchinger, founder and conductor of the Stuttgart Chamber Orchestra, made his U.S. debut leading the San Francisco Symphony Orchestra in the first of three concerts. The introductory program was devoted to classical fare and established the 37-year-old musician as a profound student and interpreter of that period. Under his baton, Handel's Water Music Suite, Mozart's "Haffner" and Beethoven's Eighth Symphonies sounded unusual and refreshing because of his emphasis on earthy joyousness within the classical frame. His always sensitive balancing of instrumental groups, so important for the more solemn Ricercar from Bach's Musical Offering, played by the strings alone, and his insistence on proper pacing, particularly in the Mozart, achieved the finest results.

Earlier, Massimo Freccia took over the guest conductor spot for a concert, offering Hindemith's Metamorphoses on Themes by Weber, the Ravel Piano Concerto, heard locally for the first time, and Rachmaninoff's Second Symphony. Much as this choice of program is to be praised, Mr. Freccia did not succeed in evoking all the rhythmic and coloristic subtleties which abound in the Hindemith and Ravel scores. The reading of the Rachmaninoff symphony, where the contrasts of power and lightness are somewhat more obvious, was more sympathetic and spirited. That the Ravel Concerto made many new friends here was mainly due to the superb performance of the soloist, Nicole Henriot—a tiny, graceful woman who nevertheless produces, wherever called for, a big tone. Because of her command of the keyboard, she was untroubled by the difficulties of Ravel's pianistic writing and with great rhythmic energy and coloristic variety fully communicated the composer's wit and sentiment.

Modern Scores in Review

Maro and Anahid Ajemian appeared in a cycle of three concerts devoted to piano and violin music of the classic, romantic and contemporary eras. They play with a fine tonal balance and a craftsmanlike understanding of various musical periods, but seem most deeply in accord with the music of their own time. Carlos Chavez's and Wallingford Riegger's Sonatinas were far enough apart in time and conception to be interesting. Ben Weber's Sonata da Camera sounded somewhat overworked and pretentious. Alan Hovhaness's Suite for violin, piano and percussion is an appealing composition, freely drawing from folk music elements without (in the individual course of development) depending on them. This work as well as Henry Cowell's Set of Five for violin, piano and percussion were written for the Ajemian sisters and beautifully performed with the assistance of the versatile, sensitive percussionist Meyer Slivka. Imbued with particular thought, passion and intensity were Webern's Four Pieces, op. 7 (1910).

The California String Quartet (Felix Khuner, David Schneider, violins; Detlev Olshausen, viola; Karl Hesse, cello) in its second concert of the season played Ben Weber's String Quartet No. 2, op. 35 (1951), which for all its elaborate formalism seemed at bottom a rather romantic piece. The Three Pieces and Postlude for String Quartet (1952) by the young Bay Area composer Jack Holloway showed freedom of invention, lofty or passionate ideas expressed with a condensed yet eloquent intensity. As the opening number the ensemble played the not very weighty String Quartet in B flat major by Gossec (ca. 1759). A fine performance of Hugo Wolf's Italian Serenade concluded the first half of the program, with D'Indy's String Quartet No. 2, op. 45, in E Major taking up the remainder of the evening. Since the latter is not a very stimulating work, interest centered upon the reading, which was just in every detail.

Tadeusz Kadzielawa, cello, and Douglas Thompson, piano, played a sonata recital at the Lucien Labaudt Gallery, which offered Hindemith's Sonata, op. 11, No. 3, and the Sonata Ciclica by the contemporary Italian Liviabella, besides Beethoven's Variations on a Mozart Theme, Vivaldi's Sonata No. 3, and Bréval's Sonata in G, an 18th century French work. The well planned program received superior interpretation.

At the San Francisco Conservatory of Music, and for its Ada Clement Scholarship fund, Suzanne Bloch gave one of her fascinating lecture-recitals on music of the Renaissance and Baroque for lute, recorders and virginals. She has the gift of presenting her material, which is scholarly and off the beaten track, with a lively charm and such insight as to make its traces in contemporary music audible.

Recitals by Notables

Victoria De Los Angeles, presented by the California Civic Music and Art Foundation in the Opera House, sang another most successful recital in San Francisco. Included in the soprano's rich program were arias from Mozart's Idomeneo, Händel's Radamisto, and Boito's Mefistofele which proved not only her capacities for dramatic expression but also her rare sense of style. In a Schubert group, songs by Fauré, Ravel and Duparc the more intimate art of Liedersinging was faultlessly displayed. Her excellent accompanist was Paul Berl, except in some of the Spanish songs for which Mme. De Los Angeles with excellent effect relied on her own guitar playing. . . . Marian Anderson returned for her yearly recital at the Opera House and drew the usual big audience for the usual solid reasons. With Franz Rupp at the piano, the program ran its customary distinguished course, with Händel, a Schubert group, Verdi's Aria Pace, Pace from La Forza del Destino, a modern group of songs in English and a liberal number of Negro Spirituals. . . . James Melton's Opera House recital lacked some of the assets, vocal and artistic, we have come to expect. Among works by Mendelssohn, Donizetti, Schubert, Franz, Lalo and Debussy, a certain lack of discipline and style was noticeable. Harlequin's serenade from Pagliacci, sung as an encore, showed Melton's voice and its expressive capacities at its best.

Minneapolis Has Concert Parsifal

The Minneapolis Symphony on March 6 gave a concert version of portions of Parsifal, with Antal Dorati conducting. Assisting were the Apollo Club and Cecilian Singers of Minneapolis, Set Svanholm, tenor; Margaret Harshaw, soprano, both of the Metropolitan, Marko Rothmueller and Desiré Ligeti.

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METROPOLITAN OPERA

(*Continued from page 5*)

tacking shadows, reels into the hall; he pulls the robes of majesty about him and heavily mounts the long stairs to his throne. But fate has one more blow to deliver. Brother Pimen begs admission, and, in a long narrative in rising excitement, tells of a miracle occurring at the grave of Dimitri. Boris struggles for breath, falls the length of stairs and, dying, calls for his own son. As the curtains close Feodor kneels over the body of his father while Shuiski, with a hissing, vicious gesture steps between the lad and the throne. In this version, the Forest of Kromy scene comes last, as originally written.

This scene would be anti-climactic were it not for the brisk tempo, gorgeous choral music and the striking finale. After much ado, and beating up of landlords, monks, *et cetera*, the crowd follows the false Dimitri to war. And the Simpleton weeps his prophecy of woe for Russia. The curtain falls on his grey, twisted figure starkly posed against a darkening sky.

Performance Has Striking Moments

A slow, metronomic pace was favored by Fritz Stiedry, who conducted. His tempo, except in Act IV, was excellent for dictional clarity but over-taxing on linear singing and the lengthy airs.

Carrying the name role was George London, young, magnificent in voice and superb in action. He has the magnetic gift granted to few of catching the imagination of an audience. In the part of Boris, he used his voice with a rich, sombre quality; his acting, evidencing much study and care, never failed in spontaneity. His youth showed occasionally in the spoken phrases, but his general conception and portrayal of the famous role was marked by dignity, strong sincerity, and sovereignty. The audience awarded him cheers after each scene. At the end of the death episode he received eleven curtain calls. In fact, only the curtain's closing halted his ovation. It was a spectacular triumph.

The somewhat open, though powerful orchestral texture left the carrying of plot and dramatic vigor to the singers. Of these Jerome Hines, as Brother Pimen, was outstanding for fluent melody and clear enunciation. Brian Sullivan, as Grigori-Dimitri, sang also with resonant clarity and looked well in the part. Mildred Miller, as Fyodor, was pleasing in voice and manner, but did not match remembered performances in other years —this being not a personal failing but perhaps one of stage-direction. Paula Lenchner was a sweet-voiced Xenia. Andrew McKinley, in debut, was somewhat miscast as Prince Shuiski. He acted and sang with clarity but he was not a sly, sinister figure of doom, the catalyst of the plot, which is required. His voice also was too young in timbre for a greybeard. This excellent talent could be put to better use.

Salvatore Baccaloni offered once again his incomparable Varlaam. His English held mixed ingredients which only made the delineation more delightful. He was ably seconded by Thomas Hayward with fine voice and amusing mimicry as Missail.

Blanche Thebom was the lovely Marina, and charmed with her stately grace and beautiful costume. Sonorous vocal splendor distinguished the work of Sigurd Bjoerling as Rangoni, although his English was somewhat stumbling. Martha Lipton brought handsome vigor and admirable action to the Innkeeper's part. It was a pleasure to witness the recognition awarded Paul Franke, who after many bit-part assignments, sang the Simpleton part with such clarity and impact as to draw a second solo bow by the insistence of applause after the house lights were up for intermission.

Others in the superlative cast were Jean Madeira, the Nurse; Clifford Harvuot, the Secretary of the Duma; Lawrence Davidson, a Guard; Gabor Carelli, Boyar; Osie Hawkins, Lawrence Davidson as Jesuits. Thelma Votipka and Algerd Brazis were listed respectively as a Woman in the Throng and Mityukh. Marina's ladies-in-waiting were Lucine Amara, Laura Castellano, Herta Glaz, and Margaret Roggero.

The splendid chorus was under the direction of Kurt Adler, and the assistant chorus master was Walter Taussig. Choreography, including the pretty Polish dances, was by Zachary Solov.

Decor and costumes devised by Mstislav Dobujinsky and the staging, more or less routine except when heightened by individualistic characterization among the principals, was planned by Dino Yannopoulos. The sets, though allegedly patched from bits of Khovantchina and other operas, with only two of the original Boris Godounoff scenes, was for this beholder entirely adequate, in color and pattern carrying the story convincingly. The orchestra played the Moussorgsky music with power and subtle shading. The Metropolitan has a major achievement to add to the growing list of vital performances. M. C.

Tristan with New Isolde

With a new Isolde, the American-born and trained Margaret Harshaw, Wagner's music drama returned to the Metropolitan repertoire on Feb. 23, after a year's absence. Having made a successful change from mezzo to dramatic soprano. Miss Harshaw had appeared with success as Bruennhilde, and had portrayed Isolde out of town, but this was her first New York appearance in the role. She sang the work with considerable vocal beauty and excellent German enunciation.

The stage direction of Dino Yannopoulos made a number of "improvements" on Wagner's ideas, especially in the first act, where he had the singers moving around excitedly at places where there was no justification when the music completely expresses the dramatic action. Acts II and III, however, were more successfully traversed.

Ramon Vinay was the Tristan. He has sung this role at Bayreuth and undoubtedly had been coached in its requirements at that font of Wagner. However, on this occasion, his singing betrayed some strain. The tessitura seemed difficult for him, and in the third act he evidently drove himself hard to convey vocally the ecstasies of the dying hero.

Impressive because of the human warmth of his delivery was Hans Hotter as King Mark. Paul Schoeffler as Kurwenal repeated his well known and much appreciated interpretation of the faithful Knight. Blanche Thebom as Brangaene was heard to good advantage, and in her acting captured the spirit of the part with understanding. With Emery Darcy as Melot, Algerd Brazis, Steersman, Paul Franke a Shepherd and Thomas Hayward as A Sailor's voice, the cast was successfully completed. Stiedry conducted the work with great surety. H. W. L.

Samson et Dalila Restored

Saint-Saens' Samson et Dalila was restored to the repertoire on March 3, in a refurbished production for which credit goes to Dino Yannopoulos. With limited financial means, he reconditioned the scenery and costumes so that the extraneous aspects of the performance were quite handsomely taken care of. Using a stylized setting with stairs in the background, which remained all through the evening, the action took place in a frame of dignity, atmosphere and color. In the first act, more or less a dramatic oratorio, in which the chorus supplies the action almost exclusively, he achieved fine group effects, even if sometimes he seemed too much inclined to make them move unnecessarily.

As far as the visual aspects of the performance go, the other highlight was supplied by the ballet. Zachary Solov's choreography of the third act Bacchanale was musical and imaginative. Janet Collins, Loren Hightower, Rex Cooper and the corps de ballet did themselves proud in the execution of it.

Fausto Cleva, the conductor, made his orchestra sound with plasticity, inserting in the sometimes rather immovable score a dramatic element which was an asset to the performance.

Although a greater subtlety and smoothness would have aided the singers, the title roles were sung by Rise Stevens, Dalila, and Ramon Vinay as Samson with considerable success. Miss Stevens was not only lovely to look at; her singing was distinguished by an excellent vocal control which mastered the very difficult tessitura of this taxing part with success. Her two arias were highlights of the evening. Mr. Vinay in his first scene seemed to restrain himself, but he was most effective in the first scene of the third act, when as the blinded and chained prisoner he sang his part with moving expressiveness and vocal splendor.

Sigurd Bjoerling as the High Priest gave a delineation of vocal and histrionic power. In the smaller parts, Norman Scott, Lubomir Vichegonov, Emery Darcy, Paul Franke and George Cehanovsky added to the effectiveness of the evening. The chorus, under Kurt Adler, chorus master, sang with zest and vigor, being especially praiseworthy in the fugal ensemble of the first act. The performance met with the warm approval of the audience, which singled out Miss Stevens and Mr. Vinay for special ovations. H. W. L.

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NEW YORK CONCERTS

(*Continued from page* 15)

by Grieg were sung in German, which she masters with a complete feeling for the language, so that the emotional content is clearly projected in feeling and meaning. This sense of responsibility for the poet's word also distinguished her readings of Debussy's cycle Fetes Galantes, interpreted with singular sensitivity for their musical and literary meaning. These songs were preceded by the Recitative and Rondo from La Cenerentola by Rossini, a virtuosic vocal effort. A group of songs by Dargomizhsky, Rimsky-Korsakoff and Gretchaninoff, also sung in the original language, led to the two closing items, Offenbach's Invocation to Venus from La Belle Helene and Rondo from Barbe-Bleue. There were numerous extras. H. W. L.

Suzanne Kabrijiani-Simonee, N. Y. debut, March 1, 5:30 p.m.—The soprano disclosed some mellowness and loveliness in a voice not yet adept in certain matters of technique. Despite considerable signs of musicality, her gifts appeared at their best in the singing of simpler numbers, such as a group of Armenian folksongs. She indulged in weighty accents and failed to sustain smooth phrases and lines at various times in works by Scarlatti, Handel, and Franz. Weakness in lower tones and the forcing of top ones were revealed in the aria Voi lo sapete from Mascagni's Cavalleria Rusticana. Items by Weckerlin, Spendiaroff and others were also listed. Daniel Lieberfeld accompanied at the piano. E. B.

Andres Segovia, March 1, E.—The celebrated Spanish guitarist gave his second and final recital of the season before a packed house. Whether it was a Renaissance Fantasia and Pavana by Luis Milan or a recent Sonatina by Torroba, each work became interesting or beautiful through the fine stylistic sense and impeccable control of the artist. His tasteful transcriptions included a Bach Prelude, a Sarabande and Gavotte by A. Scarlatti, a Sonata by D. Scarlatti, and an Allegretto by Haydn. Two new works, Hans Haug's Alba and Castelnuovo-Tedesco's Rondo, were presented. Albeniz' Sevilla, a colorful Spanish dance, closed the recital proper. But the enthusiastic audience insisted on encores. E. B.

Little Orchestra Society, Thomas Scherman conducting, March 2, E.—Although its final concert of the season began with some rough spots in the Mozart and Schumann works, this valued orchestra played with much skill and strength and kept improving right along until it reached a high standard in the closing Stravinsky and Beethoven scores. Jan Tomasow, the concertmaster, performed his violin solos with elegance and vividness in a somewhat abridged version of Mozart's lively and graceful "Haffner" Serenade (K. 250). There were sparkle and zest in the presentation of Stravinsky's Danses Concertantes, a highly humorous and deftly orchestrated satire on the conventional ballet.

The eminent pianist Rudolf Serkin gave a scholarly account of Schumann's Introduction and Allegro appassionato, op. 92, a discursive work. He proved an excellent musician in the Beethoven Concerto No. 2 in B flat, and with his wonderful rhythmic and structural sense helped to bring the Little Orchestra's season to a happy conclusion. E. B.

CARNEGIE RECITAL HALL

Ann and **Bets Gantvoort,** N. Y. debut, Feb. 15, A.—The charming young twins with identical lyric soprano voices adapted to intimate auditoriums gave pleasure in a recital of vocal duets by Brahms, Morley, Purcell, Peerson, Vivaldi, Schumann, Berlioz, Franck, Vaughan Williams, Cowell and Thiman. The voices are of the same quality and blend nicely; the singers' style is quite professional, and good training was evident at this recital. Alice Wightman was an able piano collaborator. Encores were sung. H. I. B.

Iris Rogers, March 1, E.—An interesting program of standard pattern was given by the soprano, including arias by Monsigny, Lully, Rameau and J. C. Bach, a lieder group by Wolf, Vissi d'arte from Tosca, and songs by Debussy, Barber, Edel and Chajes. Miss Rogers is the possessor of a voice of innate beauty, which in general she used to advantage, although at times she showed a need for further stabilization and control in the upper and lower ranges. The Tosca aria presented difficulties for the recitalist. Most of Miss Rogers' singing was projected artistically, however, and her interpretive delineation was sensitive and musicianly. Fritz Jahoda assisted at the piano in competent fashion. L. C.

RADIO, TELEVISION

By Henry W. Levinger

Sister Angelica on NBC-TV

With the addition of Sister Angelica to its repertoire, the NBC Television Opera on March 7 produced the last of the three one-acters which make up Puccini's Triptych. After the *opera buffa* Gianni Schicchi and the melodrama The Cloak, this lyric scene, which relies more on atmosphere than on theatrical effects, received a moving delineation. It is to the credit of the television director, Kirk Browning, that the work gained in the new medium an animation which this reporter had never witnessed in its stage productions. Mr. Browning had his camera wander over various areas of the monastery and especially made the closing miracle (the beckoning statue of the Virgin which forgivingly receives Sister Angelica after her suicide) a touching visual experience. He also understood how to give great human impact to the dramatic climax of the action, the duet of the cold-hearted Princess—magnificently sung and mimed by Winifred Heidt—and Sister Angelica—in which role Elaine Malbin was heard with fine vocal and histrionic persuasiveness. With the orchestra playing Puccini's beautiful instrumental tapestry with warmth and delicacy under the baton of Peter Herman Adler, the opera's musical and artistic director, and with Joan Moynagh, Virginia Viney, Sandra Warfield, Ruth Kobert, Alice Fraser, Carole O'Hara, Florence Forsberg, Rosalia Maresca, Dorothy Candee, Jean Ray, Catalina Zandueta, completing the all-female cast of soloists, the performance was another proud achievement of the NBC Television Opera. The work was sung in an excellent English translation, which was easily understood. Samuel Chotzinoff was the producer; the tasteful settings were by William Molyneux. H. W. L.

RADIO NOTE BOOK

NBC: On March 2 the broadcast of America's Composers presented works by Daniel Gregory Mason, Edward Burlingame Hill and Peter Mennin. The Eastman School Symphony Orchestra conducted by Dr. Howard Hanson was the featured executant. . . . On March 9 the same conductor and orchestra presented compositions by Piston, Copland and Dello Joio. . . . Arturo Toscanini returned on March 7 to conduct the NBC Symphony Orchestra for the last four weeks of broadcasts of the 1952-53 winter season for this organization. An all-Wagner program was presented. On March 14 Toscanini conducted the orchestra in Schubert's Symphony No. 5, Smetana's Moldau and Respighi's Pines of Rome. . . .

ABC: New weekend programming, presenting three full evenings of music and news, on Saturdays, Sundays and Mondays, has been scheduled by the ABC Radio Network. Each of the three nights will be presided over by a personality in the entertainment field. Jan Peerce, Metropolitan Opera tenor, appears on Monday evenings, when outstanding programs of serious music will be heard. . . .

NYC: The New Bach Group bowed on March 3 during "Impresario Showcase" with duets and arias from church cantatas by Bach. Charlotte Bloecher, soprano, Sabine Rapp, alto, Bjoern Andreasson, violin, Charles Donohue, flute, Whitney Tustin, oboe, Jacqueline Marcault, piano, were the executants. . . . On March 8 Don Gillis and David Broekman were guests on This Is America's Music. . . .

Smeterlin on European Tour

Smeterlin's London concert at the Royal Festival Hall on Feb. 27 was completely sold out. The pianist was to give several more concerts in London and make a BBC broadcast before going to the Continent for an extensive tour, including a recital at the Salle Pleyel in Paris. Mr. Smeterlin returns to the United States for a tour here in the beginning of October, under the direction of Kenneth Allen Associates, Inc.

Wins Theatre Wing Award

For the first time in the history of the American Theatre Wing Concert Awards, there will be no finals. An unanimous decision of the jury following the semi-finals, established Calvin Marsh, baritone, the winner. His prize is a New York recital debut, sponsored by the wing.

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NEW RECORDS IN REVIEW

Capitol: The Ballet Theatre Orchestra — presumably the group that accompanied Ballet Theatre on its last New York appearance—under the direction of Joseph Levine has been featured in a pair of Capitol disks devoted to items in the dance company's repertoire. Two old standbys — choreographic and discographic—are presented in the initial release: a coupling of the Chopin-Britten Les Sylphides and Tchaikovsky's Princess Aurora. The other disk contains a coupling of Bernstein's Fancy Free and Copland's Rodeo. All of these are clear recordings. The American works sound best; in the Tchaikovsky there is a feeling that a few more strings would not hurt. Anyway, the current entrant is up against strong competition—Desormiere, Lambert and Stokowski in Princess Aurora (otherwise known, in its fuller form, as Sleeping Beauty). It cannot be said that the Ballet Theatre Orchestra is up to those standards, pleasant as it may be by itself.

Cetra-Soria: The last three releases of Cetra-Soria, which according to a recent announcement is going to merge with Capitol, are Wolf-Ferrari's I Quattro Rusteghi, Ponchielli's La Gioconda and Bellini's La Sonnambula. Of these, the Wolf-Ferrari opera, which was presented last season in an English translation by the New York City Opera Company, is of most interest. It is a really charming score, bubbling with good humor and good Italian melody. Fernando Corena, Agnese Dubbini, Mario Carlin, Alda Noni, Ester Orell, Gianna Perea Labia and others are in the cast, with Alfredo Simonetto conducting the Orchestra of Radio Italiana (Milan). All of these singers enter into the spirit of the work; vocally the results are on a par with anything that Cetra-Soria has issued in the past. The La Gioconda has Maria Callas in the title role; other leading parts are sung by Paolo Silveri, Maria Amadini, Fedora Barbieri, Giulio Neri and Gianni Poggi, with the Orchestra of Radio Italiana (Turin) under the direction of Antonino Votto. This set serves to introduce Maria Callas, who reportedly had been engaged by the Metropolitan Opera but who refused to come here at the time because her husband could not be admitted to this country. It is evident that she has a gorgeous voice and an exceptionally wide range—deep into the contralto register, high up the soprano. But those ranges do not seem even, and sometimes Callas sounds as though she were singing a duet with herself. Future releases will serve to fix one's ideas about the voice. The other singers are capable. In the La Sonnambula set the principals are Lina Pagliughi, Ferruccio Tagliavini and Cesare Siepi. The Orchestra of Radio Italiana (Turin) is conducted by Franco Capuana. Here again the singing is first-rate, though Tagliavini's musicianship leaves something to be desired. He is beginning to be too pronounced an exponent of the sob and gulp. At any rate it is nice to come across Bellini's pretty opera again.

Concert Hall: An altogether unusual group of Mozartiana has been assembled on four disks by Concert Hall. These include a number of symphonies and piano concertos composed between the ages of 9 and 16 by the precocious genius. Artur Balsam is the pianist; the Winterthur Orchestra is led by Otto Ackermann. The piano concertos are the three of K. 107 (all on one disk), the Piano Concerto No. 3 (K. 40) and 4 (K. 41). The symphonies are Nos. 1, 2, 4, 5, 6, 10, 11 and 14. Unlike the concertos, the symphonies are completely original works. There are derivations, to be sure, especially from J. C. Bach, but already there is a sureness and certainty of means, plus a degree of melodic inspiration that hints at the mature master. Of the piano concertos, Mozart transcribed three of J. C. Bach's piano sonatas in 1764, at the age of 9; these are the ones in K. 107. Sonata movements by several minor composers of the day form the third and fourth concertos. All of these disks are excellently played and recorded. To Mozart collectors they will prove fascinating; and the person who admires baroque music will also find much in them.

HMV: The big news in the series of HMV disks that Victor has been sponsoring in this country is the complete Boris Godounoff, with Boris Christoff in the title role. Recorded on four disks, with the Russian Chorus of France and the French Radio Orchestra under Issay Dobrowen, and sung entirely in Russian, the set is a brilliant, thrilling version of Mussorgsky's masterpiece. Christoff, who sings three roles here, is magnificent, and the other participants are first-rate. Other HMV releases include Alfred Cortot in a Chopin disk (waltzes, nocturnes, the Barcarolle), played elegantly if a little inaccurately; a sensitive performance of Tchaikovsky's Piano Concerto in B flat minor, played by Solomon and the Philharmonic under Dobrowen; a coupling of Liszt's E flat Concerto and Beethoven's Appassionata Sonata, done in scholarly way by Victor Schioler and (in the concerto) the Danish National Orchestra under Dobrowen; and both books of Schubert Impromptus played by Artur Schnabel with the authority only that great pianist could bring to them. Utterly delightful is the Handel-Beecham Great Elopement and Mozart's Divertimento in D (K. 131), in which Beecham and the Royal Philharmonic are featured. One looks forward to the day when Beecham gets around to recording all of the Handel suites he made in the 'thirties.

Mercury: One of the most brilliant-sounding recordings of the year is sure to be Morton Gould's Latin-American Symphonette as recorded by Howard Hanson and the Eastman-Rochester Symphony Orchestra (with Samuel Barber's School for Scandal, Essay for Orchestra and Adagio for Strings on the reverse side). Gould's scoring calls for fancy percussion and all other sorts of effects, and the recording captures it with breathtaking fidelity. Another excellent recording from Mercury is Strauss' Ein Heldenleben, conducted by Antal Dorati and the Minneapolis Orchestra. Dorati's ideas about the score are sound and perhaps just a bit reticent. The first of five LP disks devoted to the symphonies of Sibelius, all with the same orchestra and conductor, has just been released. Sixten Ehrling leads the Stockholm Radio Symphony Orchestra in Nos. 3 and 7. His readings are sober, unsensational and perfectly proportioned. One feels sure that his ideas about the music are more to the point than the antics of some virtuoso conductors, who are more interested in tone than content.

Montilla: A company new on the scene, Montilla has started a catalogue of authentic Spanish music, including a series of zarzuelas — light operas. Among the initial release are Federico Chueca's Agua, Azucarillos y Aguardiente, and Ruperto Chapi's La Revoltosa, both recorded by native singers and the Orquestra Camara de Madrid under Ataulfo Argenta. The Chueca work is lively and charming, with a curious mixture of pure Spanish rhythms and touches of Italian opera buffa. Chapi's score sounds a little more individual, with a deeper nationalistic feeling. Both of these are far off the beaten track and deserve investigation. A disk of Spanish music by the same orchestra and conductors presents music by Jimenez, Chapi, Granados, Luna and Breton. Somewhat less interest attaches to this record, which for the most part has a salon feeling.

Opus: According to the liner notes, this company was recently formed "to acquaint the serious-minded young musician with compositions of the great masters originally written for the piano in a style easy to understand and technically not difficult to master." The initial release consists of two disks played by Poldi Zeitlin. One contains all of Tchaikovsky's Twenty-Four Pieces for the Piano; the other has twenty-one short pieces by Beethoven—the six Country Dances, six German Dances, six Minuets, the Six Variations on a Swiss Song, and the Sonatinas in G and E flat. Miss Zeitlin plays these exceedingly well, and the recording is fine. Young students will find the interpretations of value for their sense of style. It might be added that hardly any of this music has ever been recorded, and thus collectors who specialize in Tchaikovsky and Beethoven will doubtless want the disks to round out their collections.

Remington: In another move in the low-price field, Remington has secured the three-disk Period set of Mozart's Cosi fan tutte, formerly priced at $17.85, and has reissued it at $7.47. The company has also taken over the four-disk set of Bach's Christmas Oratorio, originally released by Renaissance at $23.80, and is making it available at $9.96. The considerable savings involved should influence many listeners in the direction of the music. Neither of these recordings could be called the last word on the subject, but both are reasonably well done, honest in their intentions and certainly worth the price.

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Charleston Events Please

CHARLESTON, S. C.—Mid-winter activities in this Southern city began after the New Year with an excellent organ recital by Richard Ellsasser at the Memminger Auditorium.

It was followed at the end of January by a Charleston Symphony Concert under J. Albert Fracht, including an ornamental new composition, Rhapsodie by Waterhouse-Hadgi, and Lake's The Evolution of Dixie. The major items were the Scotch Symphony of Mendelssohn and Mozart's Concerto in F for Three Pianos and Orchestra. The latter was remarkably interpreted by the orchestra and three local soloists, Joan Geilfuss, Marguerite Inman Siegling and Joyce Dahlgren. The performance was beautiful and won accolades from press and public.

The first part of February brought a Community Concert Association presentation of the skillful French pianist, Monique de la Bruchollerie, in a program which held works of Vivaldi, Mozart, Brahms, Mendelssohn, Chopin and Debussy. The Vivaldi Concerto in D Minor transcribed by Isidor Philipp was the most eloquently presented. A large audience demanded encores.

Lauritz Melchior has surrounded himself with six singers and a duo-piano team and is touring the country in an evening's entertainment that has something for the taste of everyone. In magnificent voice, and displaying his magnetic personality in Pagliacci and Walküre arias as well as in excerpts from The Merry Widow, Mr. Melchior and his able company charmed a good-sized audience here in the huge County Auditorium. H. J.

Atlanta Music Courses Include Noted Artists

ATLANTA, GA. — The Atlanta Music Club, which sponsors the All Star Concert Series in the Municipal Auditorium, also presents five concerts for its own membership in the more intimate Woman's Club auditorium. The cancellation of three major events on these two series this season has emphasized the fact that booking artists does not always guarantee their appearance. Owing to the postponed tour of the Quartetto Italiano, whose local debut was scheduled to open the Music Club's Membership Series in October, the Reginald Kell Quartet substituted capably in January. A second casualty was the Koester and Stahl Dance Duo, to be replaced March 30 by the Jose Limon Dance Company. On March 2, Zinka Milanov, soprano, and Set Svanholm, tenor, both of the Metropolitan, fulfilled the scheduled engagement of Bidu Sayao and Jan Peerce, cancelled owing to the latter's illness.

Among the season's highlights, the initial appearance here of the Danish State Symphony Orchestra, led by Erik Tuxen, on the All Star Series, roused a capacity audience of 5,300 to great enthusiasm. . . . Another outstanding event was a program of exceptional musical worth by the Robert Shaw Chorale and String Ensemble. . . . The artistry of Gina Bachauer, surpassing all expectations, has left the subscribers of the Music Club Membership series clamoring for the pianist's return. . . . Eugene Ormandy and his Philadelphians were accorded a stirring ovation on Feb. 19 in a superbly executed program.

Four years ago, Mrs. Charles Howard Candler, whose husband and other members of the family have contributed liberally toward the upbuilding and expansion of Emory University, herself inaugurated and has maintained an annual series of artist concerts as a cultural supplement for Emory students. Sparing no expense to provide a variety of top-flight attractions each season, these notable presentations are free to Emory students and to a limited number of faculty members and guests. This season the Chamber Music Series has featured recitals by Jerome Hines, Metropolitan basso; Jennie Tourel, mezzo-soprano, and Solomon, British pianist, held in the attractive Lounge of the Alumni Memorial Building. Other features were the Societa Corelli, string ensemble from Italy, and the Salzburg Marionette Theatre in a delightful and expertly synchronized performance of Mozart's Magic Flute, both appearang in the spacious Glenn Memorial Auditorium. Capacity audiences have attested their appreciation by tumultuous applause

MARGUERITE BARTHOLOMEW.

Miami Opera Guild Plans

MIAMI, FLA.—The Opera Guild of Greater Miami is presenting this season productions of Puccini's Gianni Schicchi, with Salvatore Baccaloni, Dorothy MacNeil and David Poleri in the cast on a double bill with Cavalleria Rusticana, featuring Regina Resnik, Mr. Poleri, and George Chapliski. The 1953 season will also include Traviata, with Eleanor Steber as Violetta, Charles Kullman as Alfredo and Robert Weede as Germont.

The Guild is headed by Dr. Arturo di Filippi, its founder and director since its inception. Dr. di Filippi came to Miami in 1939 to head the voice department of the University of Miami, after a career in opera, concert and radio. He formed his first local company in 1941, including himself, his wife, and a few of the university students, training a local chorus, and importing singers from leading companies for the chief roles. The first production was that of Pagliacci on Feb. 14, 1942, at the Senior High School Auditorium, in which di Filippi himself sang the role of Canio. In subsequent years the company was enlarged; Traviata was performed in 1943; Carmen in 1944; Il Trovatore in 1945, and Faust in 1946. Ultimately, the City Commissioners of Miami and the County Commissioners of Dade County saw the value of granting subsidies to the organization. Walter E. Olsen of Chicago, put his faith and support back of the Guild, as did other private sponsors.

Beginning in 1947, two operas were given each season. Works heard included Barber of Seville, with Schipa, Panvini, Pilotto and Lazzari, and La Boheme, with Jagel, Farrell and Thompson, in 1947; Rigoletto, with Landi, Petroff, Reggiani and Lazzari, and Madama Butterfly, with Resnik, Crain, and Patachi, in 1948. Subsequent years brought hearings of Aida, with Kaye, Jagel, Lawrence, and Moscona, and Flotow's Martha, with Antoine, Horne and Thompson, in 1949; Tosca, with Roman, Bartlett and Chapliski, and a double bill of Pagliacci, with Baum, Weede and Thompson, among others, and Secret of Suzanne, with Shelby and Thompson, both productions of 1950. The next year included hearings of Carmen, with Petina, Jobin, Guarrera and Castellano, and L'Elisir d'Amore, with Tagliavini, Bollinger, Pilotto and Valentino. Last year the company presented in Miami and elsewhere in Florida, hearings of Manon, with Landi, Bollinger and Martial Singher, among others, and Die Fledermaus, with a cast including four Metropolitan singers, Patrice Munsel, Eugene Conley, Claramae Turner and John Brownlee.

Founded later were the Junior Opera Guild, in 1948, and the University of Miami Opera Workshop for presenting free opera for students.

Tri-State Music Fete for Enid

ENID, OKLA.—The twenty-first annual Tri-State Music Festival, under the sponsorship of the Phillips University Band and the Enid Chamber of Commerce, will be held here on May 7, 8 and 9. Events are listed for orchestras, bands, choruses, bugle and drum corps, ensembles and choruses. Seven thousand high school musicians attended last year from Oklahoma, Texas, Kansas, Arkansas, Missouri, Nebraska, New Mexico, Louisiana and Colorado. Entry deadline is April 15. Milburn E. Carey, manager, may be contacted at Phillips University Station Post Office, Enid, Okla.

Indianapolis Symphony Schedule

INDIANAPOLIS, IND. — The Indianapolis Symphony Orchestra has announced a dozen concerts for 1953-54, featuring prominent soloists, and with Dr. Fabien Sevitzky returning as conductor for his 17th consecutive season. The schedule holds: Nov. 7-8, orchestral program; Nov. 21-33, Eleanor Steber; Dec. 6-7, Gina Bachauer; Dec. 19-20, to be announced; Jan. 3-4, William Kapell; Jan. 17-18, orchestral program with a guest conductor (to be announced later), the first visiting batonist for the orchestra in four years; Jan. 23-24, Thomas L. Thomas; Feb. 7-8, Nathan Milstein; Feb. 20-21, Rudolf Serkin; Feb. 27-28, Isaac Stern; March 20-21, Grant Johannesen; April 3-4, opera in concert form.

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MUSICAL JOTTINGS

President Eisenhower received a pair of season tickets to the concerts of the National Symphony Orchestra of Washington in an interview with **Howard Mitchell,** its conductor; the Chief Executive stated his musical preferences as pianists and bass singers. . . . **Leonard Bernstein's** score is a feature of the new hit musical, Wonderful Town. . . . **Sydney Baron,** who founded and who is the conductor of the Classic Chamber Orchestra, is also the president of Baron International Corp., a steel purchasing firm. . . . **Alfred Wallenstein** in June will conduct six performances of **Mozart's** opera, Die Entfuehrung aus dem Serail, in London with the Glyndebourne Opera Company, as well as a performance of **Stravinsky's** The Rake's Progress. . . . The New Friends of Music cancelled its last seasonal two concerts, but announced it would make them up later; differences with the musical union over posting an advance bond for the chamber orchestra were said to be the cause.

Helen Traubel returned from a world tour, including 30 concerts for the troops in the Far East; the soprano was presented with a silver medal struck for her by **Gen. James A. Van Fleet,** inscribed "with appreciation for contributing to the entertainment of United Nations armed forces personnel in Korea." . . . **Josef Krips** made his American debut as guest conductor of the Buffalo Philharmonic Orchestra on Feb. 15. . . . **Ernest Bloch's** opera Macbeth was revived by the Rome Opera in an Italian version with libretto translated by **Mary Tibaldi Chiesa,** and with the title role sung by **Nicola Rossi-Lemeni;** the composer, who attended, shared acclaim for the successful production. . . .

Southern Rhodesia will mark the centenary of the birth of its founder, **Cecil Rhodes,** in July with performances by the Covent Garden Opera Company of London in the city of Bulawayo, where a theatre seating 3,000 is being built; productions are to include Gloriana, by **Benjamin Britten,** written for the Coronation, and the Hallé Orchestra under **Barbirolli** will play for the series. . . . **Marjorie Lawrence** sang in two performances of **Menotti's** The Medium given in Hot Springs and Little Rock, Ark., with accompaniment by the Arkansas State Symphony under **Sydney Palmer.** . . . The Central City Opera Festival in the coming summer will give **Nicolai's** Merry Wives of Windsor and, as previously announced, a new English version of Carmen with libretto prepared by **Paul Green.** . . . **Lee Shaynen,** conductor, is to join the coaching contingent of the Grass Roots Opera in Chapel Hill, N. C. . . . A memorial exhibition of mementoes of **Gertrude Lawrence** is being held by the Museum of the City of N. Y., continuing through April 20. . . . **Harald Kreutzberg,** German dancer, is making a return tour of the U.S. after many years' absence. . . .

The bill introduced (in the House) by **Representative Charles Howell,** providing for the establishment of a National War Memorial Arts Commission and for other purposes, now has a companion one in the Senate (S. 1109) which was submitted on Feb. 27 by **Senator Murray** for himself, and for **Senators Neeley, Humphrey, Langer** and **Kefauver;** it was read twice and referred to the Committee on Labor and Public Welfare. . . .

Isidor Philipp, pianist, who is 89, appeared as a soloist in a chamber music concert given on March 8 at Steinway Hall by a club composed of N. Y. Philharmonic-Symphony players to raise funds for that orchestra; **Arpad Sandor,** pianist, was another soloist. . . . **Charles B. Schiff,** conductor, has been named lecturer in music in the College of Arts and Sciences at Yeshiva University, N. Y. . . . **Rev. Andrew Whang,** of Seoul, Korea, played on instruments of his country as guest lecturer in **Henry Cowell's** music course at the New School for Social Research. . . . At the funeral in Chicago of **Bela Ballog,** gypsy violinist, 36 of his confreres followed the coffin on foot playing their stringed instruments in a traditional Death March. . . .

The ISCM will hold its 27th annual festival in Oslo, Norway, from May 28 to June 5; the U.S. work chosen by the international committee is a song cycle, Du, by **Milton Babbitt,** with **Schoenberg's** Violin Concerto considered as another American entrant. . . . The first tour of the U.S. and Canada by the string ensemble of the Vienna Collegium Musicum under **Kurt Rapf,** will open on Sept. 25 next and extend until the middle of December. . . . This year marks the bictenary of the birth of **Viotti** and the tercentenary of that of **Corelli;** works of both violin composers will be featured in concerts at the Edinburgh Festival, played by **Yehudi Menuhin, Isaac Stern** and **Gioconda De Vito.** . . .

Advance plans for the Holland Festival of 1953 include four concerts by the Concertgebouw Orchestra in Amsterdam and Scheveningen, conducted by **Eduard van Beinum, Josef Krips, Otto Klemperer** and **Eugene Ormandy;** this ensemble will also be heard with the Netherlands Opera in performances of **Verdi's** Otello. . . . The fourth annual Symphony-Art project, sponsored by the Young People's Symphony Association of the Minneapolis Symphony, included an exhibition of 400 works in Northrop Memorial Auditorium from Feb. 23 through March 9, selected entries of more than 10,000 children who participated; the subject was Peter and the Wolf by **Prokofieff,** heard at the youth concerts under **Antal Dorati.** . . .

The American Composers Alliance awarded its 1953 Laurel Leaf to **David Broekman,** conductor of the Music in the Making Concert series at Cooper Union, N. Y. . . . The N. Y. City Opera Company has added 11 singers for its spring season—**Kathryna Blum, Priscilla Gilette, Dolores Mari, Lucretia West, Leslie Chabay, Richard Manning, Leon Lishner, Cornell MacNeil, Norman Reigle, Andrew White** and **William Wilderman;** season opens March 19 with **Rossini's** Cenerentola, conducted by **Luigi Malatesta.** . . . The Cleveland Orchestra marked the centenary of **Arthur Foote's** birth on March 5 with a performance of his Suite for Strings, under **George Szell.** . . . Musicians of the Philadelphia Orchestra in portrait and caricature is the subject of an exhibition opening April 1 in the Wanamaker Auditorium in its home city. . . .

Andres Segovia is preparing a new concerto for guitar and orchestra by **Heitor Villa-Lobos.** The work, dedicated to Segovia, is scheduled for world premiere by the Hallé Orchestra under **Sir John Barbirolli** during London's Coronation Season. . . . **Lawrence Winters,** baritone of the New York City Opera, has been awarded the Annual Alumni Award for Distinguished Achievement by Howard University.

Herman Herz, conductor of the Duluth Symphony Orchestra, has been reengaged for his fourth consecutive year, it was announced by **Mrs. Wildey H. Mitchell,** president of the Symphony Association. . . .

The American Academy in Rome has awarded fellowships in musical composition to **Elliott Carter** and **Yehudi Wyner,** both of New York City. . . .

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NEW PUBLICATIONS

Mozart in His Home Town

Mozart in Salzburg, by Max Kenyon (G. P. Putnam's Sons, 222 pp., $4.50), is a popular treatment of the various periods passed in that charming town, his birthplace, by the master. It opens with his father Leopold's arrival there in 1736 at the age of 16. According to Mr. Kenyon, who is the author also of Harpsichord Music, there were seven of these stays by Wolfgang in the town, interrupted by tours and the like. The book has an intimate touch, and while easy-going rather than distinguished in literary style, does present matters clearly and with enough notes to indicate careful research. There is much detail about social, historic and financial conditions, plus good pen-portraits of some of the notables of the day, and some sprightly and humorous points of view. Added are a chapter summing up what happened to some of the leading actors in the drama after Mozart's final departure from Salzburg for Vienna, and an appendix concerning the famous kicking out of the composer from the Archbishop's employ by Count Arco. Among the best features of the book are 16 plates reproducing excellent old engravings of persons and scenes. A good work for use in schools, or by the general reader.

Types of the Art Song

The Art Song, by James Husst Hall (University of Oklahoma Press, Norman, Okla., 310 pp., $4.50) is a serious volume which discusses the bases of this type of music in the union of poetry and music, and then takes up and describes some of the leading examples from the German, French, Scandinavian, British and American Schools. The last two divisions are more cursory than the previous ones. There are separate chapters on early German song, Schubert, Loewe, Schumann, Franz, Liszt and Mendelssohn, Brahms, Wolf, Strauss, contrasts of German and French song, Fauré, Franck, Debussy, Russian Song, Grieg and Dvorak, The Elizabethans and their successors, later English song, song in the United States, and the Later American School. Though the ground is covered rather rapidly, and with some omissions by the Oberlin College professor, notably in the selection of composers to represent present-day America, this is a book for those who are studying the song repertoire, especially those younger vocal aspirants in schools and colleges. It gives many hints as to mood and interpretation of the various works, however much some details in this matter are invariably open to discussion. A few musical quotations appear in the text, and at the end there is a valuable bibliography.

For Piano Solo

PANORAMA, a Collection of American Piano Music, compiled and edited by Alice McElroy Procter, includes 17 short contemporary pieces of moderate difficulty by younger composers. The idiom is mildly dissonantal, but the designs are in all cases simple and clear, and the fingering and editing scrupulous. The brief works are descriptive in some cases, such as Gail Kubik's New York: Nine to Five, Vladimir Ussachevsky's Main Street Saunter, and George Frederick McKay's Prairie Horizon. Other composers represented are H. Owen Reed, Paul Beckhelm, Robert Graham, Burrill Phillips, Charles Vardell, Mary Dann, James Ming, Earl George, John Weinzweig, Robert Ward, Elliot Weisgarber, Mark Fax, Leland Procter, and the editor. An excellent collection for teaching purposes, for elementary and intermediate students. As Dr. Howard Hanson notes in his Foreword, the works are designed for the player's own enjoyment, and the composers "have succeeded admirably in this very difficult assignment," producing music of artistic as well as pedagogical worth. 36 pp., American Music Co., Boston. $1.50 in U. S.

DOWN PUBLISHERS' ROW

The first performance of Samuel Barber's Souvenirs was given by Arthur Gold and Robert Fizdale, duo-pianists, in a program of contemporary works at the Museum of Modern Art on March 11. The program also included Satie's En Habit de Cheval, Hindemith's Sonata, Stravinsky's Concerto per due pianoforte soli, and Debussy's Six Epigraphes Antiques. . . . A program of works by Charles Haubiel was performed at Shelton College, New York, on Feb. 23, including the Sonata for Cello and Piano, by Livio Mannucci and the composer, piano works by the composer, cello solos by Mr. Mannucci accompanied by Bruce Barber, and the Trio "In the French Manner" for flute, cello and piano, played by Mildred Hunt Wummer, Messrs. Mannucci and Haubiel. . . .

The new English version of Boris Godounoff by John Gutman, heard at the Metropolitan Opera this season, is also being used for a concert by the Rochester Philharmonic Orchestra, on March 19. Erich Leinsdorf has made the arrangement of the prologue and two scenes from the work. Mack Harrell is singing the title role, with Walter Fredericks as the Clerk of the Duma. Irene Jordan and Lise Sorrell are other soloists. The choral portions will be sung by the Rutgers University Choir of 160 (Austin Walter, director). The concert includes Beethoven's Ninth Symphony and will be repeated at Rutgers on March 24 . . .

A new English version of Johann Strauss' Die Fledermaus, with text translated by Ruth and Thomas Martin, will be produced by the New York City Opera Company, the first hearing scheduled for April 8. . . .

Capital University Chapel Choir Conductors' Guild is holding its annual anthem competition, closing Sept. 1, 1953. The anthem should be suitable for the average church choir, and all composers are eligible. For complete contest rules, applicants should address Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

Three compositions of Ned Rorem are being premiered in Town Hall in March. The Concert Choir under Margaret Hillis gave the New York premiere, March 10, of his seven a cappella songs From An Unknown Past; 19, Christopher O'Malley will present a piano-vocal arrangement of the same poems; and on March 22 Carmen Shepherd, Jamaican soprano, will introduce Resurrection for voice and piano.

The Donemus Foundation has collected some 5,500 volumes of music by modern composers in its headquarters, an old mansion on the Amstel in Amsterdam, and has recorded by wire nearly 600 of these, the collection being accessible to music dealers.

Babar, Children's Opera, Bows

The Little Orchestra Society closed its year's series for young people at Hunter College on Feb. 21 with the world premiere of an opera for children, Babar, the Elephant, by Nicolai Berezowsky. It has a book by Dorothy Heyward, based on the original stories by Jean de Brunhoff, with lyrics by Judith Randal (Mrs. Berezowsky). Thomas Scherman conducted, Max Leavitt was stage director, Mattlyn Gavers, the choreographer, and John Boyt designed the simple but very imaginative decor.

The well-known story of Babar, the intelligent elephant, who after trials and ordeals is crowned king of the jungle with his beloved Celeste as queen, is made into an amusing libretto with a keen awareness of stage effects and child psychology. Some 3,500 young folk filled the auditorium and gave their wholehearted approval to the action, the music of Mr. Berezowsky (which is tastefully restrained and never interferes with it) and excellent stage direction of Max Leavitt. The latter also played the Ringmaster with great aplomb.

William Diehl was Babar; Edith Gordon, Celeste; Ruth Kobart, the Old Lady; Robert Dyer, the Bad Boy, and Lewis Brooks, the Camel. Other roles enlisted Margaret Ritter, Deborah Alden, Louise Whetzel, Charles Riley, Frank Carroll, Patricia Ferrier, Victoria Duval, Modenna Brown and Bill Aubrey.

Sitting next to me was a 4-year-old girl. At the end of the performance she turned to me and said: "A swell show!" To the mature judgment of this expert, the reviewer adds his agreement.

H. W. L.

Goodkind Manager of Leontyne Price

Larney Goodkind, personal manager of William Warfield, has announced the completion of managerial arrangements with Leontyne Price, soprano, who plays the female lead in the Davis and Breen production of Porgy and Bess which opened in New York at the Ziegfeld Theatre, March 10. Miss Price (who is Mrs. William Warfield) has sung opening night Besses in Vienna, Berlin and London with Mr. Warfield. The middle of February, she opened in Paris without him, since he was engaged in his current 50-concert tour of the U.S. and Canada. After completing this itinerary, he will return to the role of Porgy at the Ziegfeld.

Karolyi to Tour U. S.

Julian Karolyi's performance of Beethoven's Emperor Concerto in Berlin under Dr. Carl Boehm on Feb. 15 and 16 at the Titania Palast resulted in an immediate re-engagement in 1954. Owing to additional concerts in Europe, the pianist had to re-arrange his concert tour in the United States, postponing his March 10 concert at UCLA to a later date. His American season will open with an appearance in Saginaw, Mich., on April 14 under the baton of Josef Cherniavsky. Mr. Karolyi will fill engagements in the East before returning to the West Coast, where he will be a soloist in the Carmel Bach Festival, Carmel, Cal., on July 24 and 25.

League Plans U. S. Premieres

The League of Composers concert at the Museum of Modern Art on March 29 will present two American premieres —that of Goffredo Petrassi's Sonata da Camera for harpsichord and 12 instruments, with Ralph Kirkpatrick, soloist; and of the Sonata for Piano of Henri Dutilleux, performed by Leon Kushner.

Mills Music Signs Cabot

Mills Music Company of New York, through its president, Jack Mills, has signed a contract with Tony Cabot, giving the firm exclusive rights to the Violin Concerto on which he is working, as well as to other scores which he produces, including songs. Mr. Cabot is a graduate of the Rome Conservatory, and studied at Baylor and Columbia Universities; he is the musical director for the Schine Hotel Chain, including the Boca Raton Hotel and Club in Florida.

Bernard to Give Novelties

Three premieres are included on the recital program of Adi Bernard, pianist, at Carnegie Hall on March 22—Dance by Robert Ward, Chanson sans paroles by Gertrude Herlands, and Frolic by Miss Bernard's artist-pupil, Howard Weiss.

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Theatre Wing Opera Course

A new course to equip American singers for roles in European countries is being launched by the American Theatre Wing Professional Training Program, beginning with the spring term, March 16 through May 23. The course, which gives rehearsal training in the standard repertory of leading European opera companies and in the languages in which they will have to be sung, is conducted by Dr. Leopold Sachse, formerly of the New York City Opera and the Metropolitan and, before that, intendant, director or guest director of many leading operas of Europe. The plan is the outgrowth of much private coaching which the director has given to such singers as Flagstad, Melchior, Thorborg, Julius Huehn, Karen Branzell, Donald Dame and others. It will take the form of a course, instead of private coaching, to give the interplay of rehearsal direction in building roles. The Wing decided on this action because of a demand among American singers for such special training, since, they contend, much that is considered standard repertory abroad is relatively unknown in American companies, with the result that American singers do not have opportunity to learn these roles.

Plan National String Festival

The Violin, Viola and Violoncello Teachers Guild will sponsor the National String Festival, to be held on April 18 and 19 in the Barbizon-Plaza Hotel and Carnegie Hall. Leroy Anderson, composer of Fiddle-Faddle and other pieces, will be featured speaker, and over 700 children, aged from six to sixteen, will appear at Carnegie Hall in a string ensemble. Prominent educators and music dealers will participate, and guests will include visitors from the National Federation of Music Clubs. Five citations will be awarded for outstanding achievement in the string field.

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Rosina Lhevinne's Coast Classes

LOS ANGELES. — Rosina Lhevinne will return to the Los Angeles Conservatory of Music and Arts this summer for her eighth consecutive series of master classes. In addition, she will again hold auditions for the annual Josef Lhevinne Memorial Scholarship during the week beginning July 6.

Mme. Lhevinne paid her annual Christmas visit to the Coast this December, remaining until after the middle of January, when she returned to New York and her work as a faculty member of the Juilliard School of Music. On the mid-season trip, Mme. Lhevinne left New York on Dec. 17, stopping en route in Dallas to hear her pupil, Van Cliburn, winner of the Dealey prize, play with the Dallas Symphony under Walter Hendl. Arriving in California, she spent Christmas with her family, and afterward appeared in concert in Pasadena on Jan. 18 in the Coleman Chamber Music series with the Juilliard String Quartet. On Jan. 20 she played at the Century Club in San Francisco, and, 21, at the Marine Memorial Hall with the San Francisco Quartet. She also gave an NBC radio interview, and one on television.

In San Francisco, Mme. Lhevinne renewed acquaintance with former students, including Marcus Gordon, pianist and teacher, a recent soloist on the Standard hour; Albert Elkus, for many years head of the music department of the University of California, retired last year and succeeded by another former Lhevinne pupil, Joaquin Nin-Culmell Edith De Lee, who studied with Mr. and Mrs. Lhevinne in Germany in 1912; and, youngest of all the students, Janet Goodman, aged 14, this year's winner of the Edgar Stillman Kelley Award.

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Evanston Hears Faculty Works

EVANSTON, ILL.—A program of compositions by two faculty members of the Northwestern University School of Music was held in Lutkin Hall on Feb. 24. The first part of the program was devoted to works of Anthony Donato, professor of theory and composition, including Suite for Strings, Three Preludes, Wheels of Autumn, and Sonatina for Three Trumpets. Robert Delaney, assistant professor of theory and composition, was represented by his Fourth String Quartet, an Adagio, and From the Proverbs. Performers were instrumental soloists, a string quartet, the University Chamber Orchestra, A Cappella Choir, Brass Ensemble and Tympani and Percussion. On March 1, the International Society for Contemporary Music, in a concert at Fullerton Hall, Chicago, presented Mr. Donato's Sonata for Piano, played by Louis Crowder.

Elizabeth Wysor, contralto, formerly assistant professor of singing at the University of Virginia, will become assistant professor of voice in the school of music for five months, beginning April 1. Miss Wysor is well known in opera and concert, here and abroad. She has given approximately 250 recitals in the United States and Canada. She studied at the Juilliard School of Music in New York and at the Mozarteum in Salzburg.

Ingham with Amato Opera

Roger Ingham, artist-pupil of Lucie Lenox-Darcy, is a member of the Amato Opera, and frequently appears in such roles as Masetto in Don Giovanni, Marullo in Rigoletto and Schaunard in Boheme.

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Music Academy of West Plans

SANTA BARBARA, CALIF.—Eighteen distinguished faculty members and two advisors join Richard Lert, musical director ,when the Music Academy of the West opens its seventh summer session on July 1 at Miraflores here. The session is for eight weeks. Darius Milhaud continues as honorary director. Gregor Piatigorsky, cellist and member of the Academy Music Planning Committee, will serve as chamber music advisor. Lotte Lehmann again heads the vocal department, presenting her master classes in both opera and the Art of Song. Assisting are: Tilly de Garmo, vocal technique; Fritz Zweig, coaching; and Carl Zytowsky, dramatic expression and stage deportment. Gyorgy Sandor will head the piano department, giving individual lessons as well as master classes. Emanuel Bay will instruct in piano, piano chamber music and concert accompaniment. Mr. Lert directs the Academy Symphony Orchestra and accepts a limited number of students in his conducting course; he also will train and conduct the oratorio groups.

In the string department are Louis Kaufman, violinist, with Anette Kaufman, pianist, assisting in his violin clinic; Sanford Schonbach, viola; Gabor Rejto, violoncello; and Milton Kestenbaum, double bass. Gabor Rejto and Emanuel Bay are in charge of the chamber music department, with Gregor Piatigorsky as advisor. The woodwind ensemble is under Simon Kovar, instructor for bassoon and oboe. Roger Stevens is flute instructor and Mitchell Lurie of clarinet. Brass instruments are taught by Fred Fox, French horn, and Maurice Faulkner, trumpet and trombone. Classes in harmony, theory and composition are with Donald Pond. Darius Milhaud will again give his lectures for students of composition.

The Summer Festival Series at the Lobero Theatre provides opportunity for students to appear as soloist with the Academy Symphony Orchestra and in solo recital. Members of the faculty and visiting artists also appear. Each Thursday evening at Miraflores student recitals are given for the Friends of the Music Academy.

Boston U. Gives Schweitzer Series

BOSTON. — On March 4 Jules Wolffers, assistant professor of piano, appeared as lecturer and soloist in a program titled Piano Music from Beethoven to Schumann at Boston University's College of Liberal Arts in the Wednesday music appreciation series.

The University's FM radio series on WBUR, titled, Presenting Albert Schweitzer, has been praised by Dr. Schweitzer, who writes from French Equatorial Africa, "By these messages, you are aiding my hospital, and also helping me to make known my idea of respect for life." The 34 broadcasts have now passed the half-way mark, and extend through May 25, touching on all phases of the humanitarian's work. Mrs. Julian Rogers, master of ceremonies and executive secretary of the Friends of Albert Schweitzer, initiated the series, and she and Prof. Leo Martin, director of the division of communication arts at the university, supervise the programs, and call in for comment authorities in education, medicine, music, theology, philosophy and other fields.

SCHOOL NOTES

On March 1, La Puma Opera Workshop gave Aida at the Community Center Auditorium; March 8, Cavalleria Rusticana and Pagliacci; March 15, Rigoletto is scheduled; March 22, Carmen; and March 29, Don Pasquale.

The Music and Arts Institute of San Francisco, during the month Jan. 10-Feb. 10, received gifts of over $1,000, including cash contributions and the music library belonging to the late Dr. Harry I. Weil. A total of $5,000 in contributions above tuition and other income is needed to meet expenses during the current year, and a fund of $200,000 by the 20th anniversary of the founding of the college—September, 1954—is being sought nationally.

Bela Urban, violinist, has accepted an invitation of the American String Teachers' Association (ASTA) to serve as national chairman for a string awards competition soon to be announced. He is currently fostering a Connecticut Youth Chamber Music Festival and Competition, the winners to perform at the governor's mansion at a special concert.

A benefit performance for the Third Street Music School Settlement will present the first American performance of Smetana's comic opera Two Widows in concert form in Carnegie Recital Hall on March 22. Musical director and accompanist is Paul Aron. The work will be sung in English translation.

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Rose Raymond's Engagements

Rose Raymond, pianist, gave a program before the American Matthay Association at the Music Teachers National Convention in Cincinnati on Feb. 19. She also read a paper in the Council Session of Club Presidents, her subject, Organization Activities Outside of the Regular Club Program. Miss Raymond appeared with Editha Braham, violinist, at the February meeting of the Piano Teachers Congress and the Associated Music Teachers League, playing the Kreutzer Sonata of Beethoven and the Sonatina in D by Schubert. On Feb. 14, the two played the Sonata in D minor by Brahms for the Violin, Viola and Violoncello Teachers Guild.

Miss Raymond will hold her summer courses for teachers in July at her New York studio.

Alberti Singers in Many Events

Artist-students of Solon Alberti are appearing in recital and in leading roles in opera and oratorio. Bettye Hairston, soprano, has ended a run in the leading feminine part in Burleske at the Alley Theatre, Houston, Tex. The part of Marie in The Bartered Bride was sung three times by Jan Eaton Buress in Honolulu. In December, Miss Buress gave a recital at the Honolulu Academy of Arts, and appeared twice as the principal soprano in Brigadoon. Rose Mary Tiernan, soprano, sang two performances as Cherubino in the Amato Opera's production of Marriage of Figaro, and will do a Musetta with the same company in La Boheme. Ruthabel Richman, soprano, sang Mimi in Boheme at the Amato Theatre on Feb. 20. On March 15, she takes the soprano part in Verdi's Requiem at the Park Avenue Christian Church, and Homer Donohoo will be tenor soloist. Through an auditions contest, LuCretia Ferre, soprano, won an appearance in recital at Steinway Hall under the sponsorship of the Concert Artists Guild.

Vennard Recital for U.S.C.

LOS ANGELES, CALIF.—William Vennard, bass, will give a recital of American songs on the campus of the University of Southern California, March 22, with Gwendolyn Williams Koldofsky at the piano. Composers programmed are Francis Hopkinson, Aaron Copland, Charles Ives, and Paul Bowles, and features the first performance anywhere of the cycle of five songs by Ellis Kohs, poems from Fatal Interview by Edna St. Vincent Millay.

Mr. Vennard is chairman of the voice department, School of Music, USC. He demonstrated teaching approaches at the recent Cincinnati Convention of the Music Teachers National Association. In April he will adjudicate in the British Columbia Musical Competition Festival in Vancouver, the first citizen of the United States to be engaged as a judge in this annual event.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 15. New York Philharmonic-Symphony, Cantelli conducting, Claudio Arrau, pianist, soloist, CH, A; Solomon, pianist, CH, E; The Mariners, TH, A; Rey De La Torre, guitarist, TH, 5:30 p.m.; Perry O'Neil, pianist, TH, E; Maria Eugenia Sobol, pianist, CRH, 5:30 p.m.; Composers Concert, CFCH, 5:30 p.m.

March 17. Oliver Colbentson, violinist, Robert Schrade, pianist, TH, E.

March 18. Anatole Kitain, pianist, CH, E.

March 19. New York Philharmonic-Symphony, Cantelli conducting, CH, E; Christopher O'Malley, baritone, TH, E.

March 20. New York Philharmonic-Symphony, Cantelli conducting, CH, A; Liederkranz Society of New York, CH, E; Frank Martori, pianist, TH, E.

March 21. New York Philharmonic-Symphony, Young People's Concert, Igor Buketoff conducting, CH, M; Liederkranz Society of New York, CH, E; Helvetia Maennerchor, TH, E; Marie Tudisco, soprano, CRH, E; Concert Artists Guild, presenting Charlotte Bloecher, soprano, Harry Wimmer, cellist, and Allen Rogers, pianist, Steinway Hall, 4:00 p.m.

March 22. New York Philharmonic-Symphony, Cantelli conducting, CH, A; Adi Bernard, pianist, CH, 5:30 p.m.; Monique de la Bruchollerie, pianist, CH, E; Carmen Shepperd, mezzo-soprano, TH, A; NAACC award concert, TH, 5:30 p.m.; International Music Lovers Guild, CRH, A; Maria Reale, pianist, CFCH, E.

March 23. Vladimir Horowitz, pianist, CH, E; Lorna Sydney, mezzo-soprano, TH, E.

March 24. Philadelphia Orchestra, CH, E; American Bach Society, TH, E; Menachim Myerson, cellist, CRH, E.

March 25. Horace Heidt Orchestra, CH, E; Aline Van Barentzen, pianist, TH, E; Julianne McLean, pianist, CFCH, E.

March 26. New York Philharmonic-Symphony, Cantelli conducting, Rudolf Serkin, soloist, CH, E; Oratorio Society of New York, TH, E; Society of Classic Guitar, CFCH, E.

March 27. New York Philharmonic-Symphony, Cantelli conducting, Rudolf Serkin, soloist, CH, A; Chorus, University of Puerto Rico, CH, E; Henri Deering, pianist, TH, E.

March 28. New York Mandolin Symphony, TH, E; Berenice Lipson, pianist, CRH, E; Fine Arts Ensemble, CRCH, E.

March 29. New York Philharmonic-Symphony, Cantelli conducting, Rudolf Serkin, soloist, CH, A; Koussevitzky Music Foundation orchestral concert, Leonard Bernstein conducting, TH, A; Alton Jones, pianist, TH, E; Ivan Costello, tenor, CRH, A; Les Etudians, CRH, 5:30 p.m.; New York Flute Club, CFCH, 5:30 p.m.

March 30. Bowdoin College Glee Club, TH, E.

March 31. Paul Matthen, bass-baritone, TH, E.

U. of Illinois Fete Opens

The sixth Annual Festival of Contemporary Arts at the University of Illinois is occupying six weeks, and includes concerts, exhibits, plays, demonstrations, motion pictures and lectures in the fields of literature, art, music, drama and dance. In music, Ernst Krenek lectured on Feb. 28; John Cage is scheduled to speak on March 22; Elliott Carter, on March 28 and 29. Two musical works were commissioned for the festival—the String Quartet No. 2 by J. Robert Kelly, played by the Walden Quartet on March 1, and Prairie Symphony by Eugene Weigel, to be premiered on March 29. Both composers are members of the faculty, as is Burrill Phillips, whose choral work, Declaratives, was sung on March 1. Jose Limon and his dance company opened the festival program on Feb. 27, and on March 20 and 21 Orchesis will present its annual program, with choreography by students. The final dance concert will be on March 24 by Merce Cunningham and his group, with John Cage, composer and accompanist, and a small orchestra from the school of music assisting.

Barere Students' Activity

Leah Mellman, 12, substituting at short notice for an indisposed soloist at the Feb. 14 Young People's Concert of the New York Philharmonic-Symphony in Carnegie Hall, played the first movement of the Beethoven No. 1 Piano Concerto under the baton of Igor Buketoff. She is a student of Mme. Simon Barere.

Anita Katchen, winner of the WQXR Award, the Griffith Foundation Award and a Prize-recital in the Art Counsel of the Oranges, was recently soloist with the Plymouth Rock Center Symphony Orchestra, George Poinar conducting, playing the Schumann Piano Concerto. She is a winner of WQXR's "Our Musical Talent in the Schools" and will broadcast on April 5.

Also a winner of the WQXR Award was talented Vincent Sperandeo, 15, who will broadcast from this station on April 12. Another Barere student in the pianistic field is 14-year-old Bernard Kreger, who appeared as soloist with the Passaic-Bergen Symphonic Society with Beethoven C minor Concerto.

Millikin U. Joint Recital

DECATUR, ILL.—The Millikin University School of Music will present Walter Emch, chairman of the graduate division in music, and Eugene Miller, a member of the piano department, in a clarinet-piano recital on April 19. Their program includes Handel's Concerto in G minor, Weber's Variations for clarinet and piano, Sonata for clarinet and piano by Saint-Saens, and works by Marc Delmas, Agostino Gabucci, Gabriel Pierné and Ambroise Thomas. Mr. Miller also will be heard in a Chopin group.

Concert Artists Guild Program

The season's fifth musicale of the Concert Artists Guild, Mme. Simon Barere, president, given at Steinway Concert Hall on Feb. 21, presented Valerie Lamoree, Soprano, with Phyllis Rappoport at the piano; Samuel Sanders, pianist, with Hedwig Rosenthal at second piano; and Miltiades Siadimas, violinist, supported at the keyboard by Elsie Stratton.

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